

FAMOUS MONSTERS

#182

APR. 1982 \$2.00
WPS 37928

CAROLINE MUNRO
INTERVIEWED!
STORY AND
PHOTOS
ON PAGE
16



**SEE BEAUTY CHANGE INTO BEAST!
EXCLUSIVE PHOTOS FROM MAUSOLEUM!**



**HARRYHAUSEN'S VIEWS ON
CLASH OF THE TITANS!**

SEE PAGE 36

**SPECIAL FEATURE:
THE BLOODIEST
FILMS OF
1981!**
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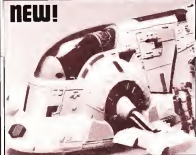


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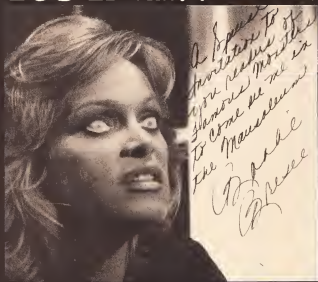


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SPEAKING OF
MONSTERS

YOU'RE INVITED!



YOU'RE INVITED into THE MAUSOLEUM by FM's "find", Bobbie Bresee (pronounced "breezy") and just to make it easy on you to start the New Year's Fears out right, we invite you to join us as we interview ghoulamorous CAROLINE MUNRO...spend a night in a HORRORWOOD WAX MUSEUM...shudder at the fates of SATAN'S SLAVES...view with revulsion those awful ATOMIC ATROCITIES...and just when you thought MY BLOODY VALENTINE was in DEATH'S DOMAIN, up pops a Maniacal Maiden to sing HAPPY BIRTHDAY TO ME! And that's not all! Our First Issue of '82 holds more in store to score with YOU!

*Forrest
Ackers*



THIS ISSUE DEDICATED TO



JUBRAN WHALAN

At the Supercin in Houston last Halloween young Jubran was the most exuberant member of the audience as your editor gave a speech about film monsters he has known & loved. Jubran's philosophy is, "Anybody that doesn't like monsters has to be a real monster."

WHERE HAVE ALL THE MONSTERS GONE?

Have you forgotten the title of your magazine? In case you have, it's **FAMOUS MONSTERS**. Where are all of them? For that matter, do you know what monsters are? They are not the **FIENDS** or **MANIACS** you've written about recently, whose minds are sick. Maybe it's not the sinister beings' minds that are monstrosities but the writers & movie viewers.

Now about your magazine. The only place in your magazine that I can see anything possibly related to monsters is the ads (which is now the best section). Ever since such blockbuster hits as **STAR WARS** & **CLOSE ENCOUNTERS OF THE THIRD KIND** you have let up-to-date films dominate your magazine. And just recently you've been telling lies. "Lon Chaney shall not die!" is what you've been saying (specifically issue #171). The isn't, why wait until 171 to make a tribute? I'm convinced only moviegoers read FM and not old movie

fans because only letters complimenting specifically current films are published. If any true horror fans are listening out there pray to God your children are not allowed to see such garbage. Boris Karloff, where are you? You seem to have been forgotten.

JON HAWTHORNE
Kalamazoo, MI



Tributes to Lon Chaney Sr. have been printed MANY times in the past and your editor is scheduled to have a book collaboration with Philip J. Riley published in the near future, "London After Midnight," and on Lon's birthday, 1 April 1982, I expect the Donning Co. to release a book by me featuring 1000 pictures of "Lon of A Thousand Faces." Half of issue #178 of FM was devoted to Boris Karloff. Neither Chaney nor Karloff have been Forgotten.

A GIANT STEP FOR FANKIND

Bringing back Basil Gogos was a step in the right direction. It was more than a pleasant surprise to see original artwork back on FM's cover (#169) after a stupefying 3 years of cute robots, dashing super heroes & Boba Phhhht.

However, it was not Mrs. Bates but Roddy McDowell's mummified mum from "IT" which was featured on the cover of FM #169. Mrs. B. is very very angry and will only accept an apology in the form of a full-blown **PSYCHO** filmbook. Got that? A **FULL-BLOWN FILMBOOK, PSYCHO!**

#176's Venus mantrap was also an unexpected treat as was the Medusa from FM #179. Only WHO was the bungler whose bright idea it was to mar this Mona Lisa by pasting **CONAN** in the corner! This made Gogos' painting look like little more than part of a collage. Please, when we get a treat as rare as this **LET IT STAND ON ITS OWN MERITS!**

STEVE MOLDENHAUER
Bethel, MN

THANKS FOR THE BRIBE (THE STUFFED BAT WAS DELICIOUS)

You have lost a loyal fan if this 5th (6th? 8th?) letter of mine is not printed. Possibly the only way a letter can be in print is if: (1) You are the publisher's son, (2) you send in a bribe, or (3) you say something nasty about the Fang Mail, like I am.

Now I can say what I put in to those 8 letters: Please put in more articles about horror films with the living dead in them, and a feature on **THE TEXAS CHAINSAW MASSACRE**. Have a feature on **CHILDREN SHOULDN'T PLAY WITH DEAD THINGS**. And the name of your magazine is **FAMOUS MONSTERS**, not **Famous Space Movies**.

GLENN COPE
(Address Missing)

WANTED! More Readers Like



JOEY O'BRIEN

A WORD OF WARMING

I'd like to express my fondness for Michael Nouri. In the **Cliffhangers** segment "Curse of Dracula," I thought he made a splendid vampire, one with a wonderful sensitivity & dimension. Nouri is overlooked for his grand contribution to the genre unfortunately. I find this strange, for Nouri's presentation had some great qualities. I found his Dracula not only a strong & dominant one but one with a gentleness and even a sense of loneliness. I thought that was such a neat addition to see in a character I've enjoyed in films ever since I was a child. Nouri levitated a credibility in his Dracula and each week when I tuned in to watch **Cliffhangers** he simply bedazzled me. Thru his interpretation I was able to see something I always wondered if Dracula might just possess—oddly enough, a warmth. Certainly, Michael Nouri demonstrated it well.

MICHAEL HOUSEL
Trenton, N.J.

WANTED! More Readers Like



JOHN CARPENTER

19 & NOSTALGIC

I am 19 years old and have been a fan of FM since 1974. I am sure that most of the readers of FM are much younger than myself but I felt that it was time to express an opinion. I have been a fan of horror for as long as I can remember. I have seen a good number of films but I have to admit that I am a buff for the old classic films. My favorite horror film is Lon Chaney's **PHANTOM OF THE OPERA**. To me his grace & skill prove to be a timeless asset to the film world.

However, the reason I wanted to write was because I am a bit puzzled at some of the letters that have been coming into the Fang Mail department. As far as I can tell FM is reporting on the majority of horror & SF films that have been opening across the country. I am sure that the story writers reporting on these films are trying to be as nonbiased as possible. I know that it's hard to please everyone but there is no reason for readers of your magazine to be attacking you. These people ought to be pleased that you are bringing info on as many films as you can and not simply choosing to leave some films alone.

You have all been doing a fantastic job. Your magazine is a quality piece of reading material and I enjoy it tremendously.

Right now I am attending college in Southern California and I plan to start studying to be a makeup artist. FM has really had some great photos of outstanding makeups and I hope that one day I'll have the honor of having one of my horror makeups appear in FM. Thanks a million, group, you've brought me a very fascinating & strangely alluring form of entertainment.

JEFF POTOKAR
Euclid, OH

OUR COVER:
THE LADIES ARE SET TO
GET YOU FIRST BLOOD!
BRISEZ WILL HAVE YOUR
HEART IN YOUR THROAT
AS YOU SEE HER EMERGE
IN "MUSCLEJOCK" THEN
CAROLINE MUNRO WHEN
SITUAL YOUR HEART AND
FINALLY THE WITCHES
FROM "CLASH" WILL
GIVE YOU A HEARTY
FRIGID.



FAMOUS MONSTERS®

Incorporating MONSTER WORLD

CONTENTS ISSUE No.182 APRIL 1982

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6 NEW YEAR'S Some high-powered horror and high-flying sci-fi flicks are bat-winging their way to you in '82! With exclusive photos and stories, FM gives you the sneak-peek that'll make you freak!

12 THE WAX MUSEUM FM's editorial assistant paid the Price for the fear-filled night he spent in the world-famous showplace on Hollywood Boulevard...he really got his wax!

16 CAROLINE MUNRO Some words with (and fabulous photos of) fantasy's First Lady, star of THE GOLDEN VOYAGE OF SINBAD, STAR-CRASH, and the upcoming LAST HORROR FILM!

22 ATOMIC ATROCITIES Have a blast with this atomic pile of noisome nuclear nauseators! Giant ants, crab monsters, a black scorpion, a deadly mantis, and other radiation creations!

28 VALENTINE/BIRTHDAY Mark these horrors on your killendar as soon as possible! MY BLOODY VALENTINE and HAPPY BIRTHDAY TO ME...two of the really gory stories of 1981!

34 DEATH'S DOMAIN William Holden, Natalie Wood, Arthur O'Connell, Boris Sagal, and Jack Albertson were among the horror alumni claimed by Prince Sirk in the fall of 1981.

36 CLASH OF TITANS When Medusa, the babe with the boa-fant hairdo, starts to shake her snakes, it's enough to send a Kraken packin'! Ray Harryhausen discusses the re-release of TITANS.

42 SATAN'S SLAVES What in blazes could have possibly possessed some of fear-dom's finest to perform these outstanding exercises in acting? Just this...they had the devil to play!

4 FANG MAIL Filmdom's fan-gastic fans have sent this department another outpouring of sympathy, rage and/or impassioned opinion!

11 BIRTHDAY WITCHES A stellar collection of birthday lunish wites grace these pages this month. Now you can send them your best too!

33 MYSTERY PHOTO If you can't guess who this horrifying monstrosity is then just try again with our fiendishly scrambled clue!

60 THE GRAVEYARD From the murky depths, the GE has exhumed these Italy treats for your edification, amusement and plain fun!

HEEEERE'S NEW YEARS!

full of sci-fi & fears!



Talk of the dead, it's WALK OF THE DEAD.

JULES VERNE, tho he never heard of the Bermuda Triangle mysteries during his lifetime, has somehow managed (so the producers say) to create a work they call THE BERMUDA TRIANGLE MONSTERS.

Rod Flash (formerly Lightning Bolt?) joins all the Gods & Goddesses in "the most terrific battle of mythology": TITANS AGAINST VULCAN. The Supernal Ones include:

Juno!
Venus!
Kronos!
Jupiter!
Mercury!
Neptune!

Kronos is 8 feet tall.

dizzying display

AMITYVILLE VERTIGO, they say, will be "a hallucinating story of terror, love & death which will shake your Mind!"

Red & Rising...that's BLOOD TIDE.

THE COMING

This "graveyard nightmare" takes place in modernday Salem but begins in 1692 when "witch-hunt fever" reached its fiery peak, Ann Putnam (Susan Swift), a 12-year-old fanatic, together with Reverend Parris (John Peters), her mentor and innocent victims' tormentor, this pair of Puritans was primarily responsible for



Full of rage in the Four Stages of her Terrifying Transformation is Bobbie Bresee as the Demon Possessed Damsel in MAUSOLEUM.



Days of Yore were never like this!



Now how about a biopic on Rick Baker, Monster Maker?

dooming 20 people to death by branding them in league with the devil. The girl's spirit, unable to rest because of the guilt on her soul, possesses the soul of a modern-day girl (also portrayed by Susan Swift). Sue-2 tries to undo the evil she perpetrated so long ago.

The possessed girl manages to cling to her emotional & mental health by but a slim thread. She feels drawn to an unmarked grave in a Salem cemetery...she is haunted by a burning child...and the image of Rev. Parris confronts & torments her.

Parris insinuates his evil psyche into the girl's body via a parasite. Thus she carries within her the power of his depraved will, a will intent on thwarting all those who would threaten his immortality.

The Undying Evil, manifesting thru the girl, devises unthinkable deaths, so gruesome that at last witchcraft must be one more employed to exorcise the malevolent force from the girl accursed.

worm of mouth

THE WORM EATERS is described as "a grotesque horror-comedy in the category of the late exploitation filmmaker Edward (PLAN 9) Wood Jr."

PARASITE, "a futuristic science fiction scarer," will be jumping out of the screen at you in 3-D.

Rock (SECONDS) Hudson is the future President of the USA when, after 40 years of peace between America & Russia, something goes wrong and results in WORLD WAR III.

200 years ago Alma Martin died a horrible death. Now she's getting even. Her revenge goes ...BEYOND EVIL.

First there was THE TEXAS CHAINSAW MASSACRE, next comes HOSPITAL MASSACRE.

HYSTERICAL: "Makes HALLOWEEN look like a horror movie"... "Filmed before a dead studio audience"... "More terrifying than MARY POPPINS"... "If HYSTERICAL doesn't scare your pants off...loosen your belt." The first film with Guest Victims.

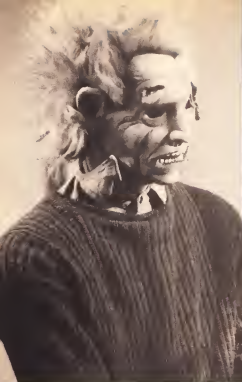
E.T. & ME will be Steven Spielberg's biggie for '82—unless this flying saucer film is released as WATCH THE SKIES.

HAPPY CITY OF SPACE should put a smile on your face.

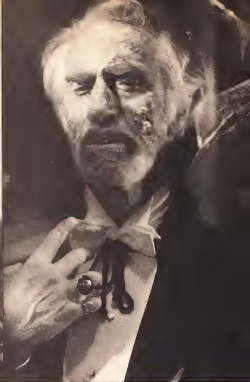
sequels & remakes

MEGAFORCE was still being shot when we went to press (FM was on the set at Edwards Air Force base on the first of December) and already they're planning a sequel. Ace Hudson (Barry Bostwick) may be Hal Needham's answer to Indiana Jones. Story is about a super war force with ultramodern weapons and is said to be a combination between STAR WARS and JAMES BOND.

Robert Sheekley's THE 10th VICTIM is up for remake. As is THE CREATURE FROM THE



Setyr Day is the start of a SAVAGE WEEKEND.



Ferdy Mayne, of FEARLESS VAMPIRE KILLERS fame, stars as THE HORROR STAR.

BLACK LAGOON. Ray Bradbury has written a sequel to *THE DAY THE EARTH STOOD STILL*, and *THE HOWLING II*, *PSYCHO II* & *SPACE ODYSSEY II* are on the docket. *JAWS III* & *SUPERMAN III* are scheduled. There's talk of remaking *VILLAGE OF THE DAMNED* and an *AIRPORT 2001*. And making *LOVE AT SECOND BITE*.

the beast is yet to come

THE BEASTMASTER. He is Dar, a heroic warrior with a telepathic ability to communicate with and control 4 strange, powerful beasts.

Dar has telescopic vision for he can see thru the airborne eyes of his giant eagle.

A powerful panther obeys his every telepathic command and spells sudden death to Dar's enemies.

Dar inhabits an ancient world of swords & sorcery, of gods & demons, of witchcraft & evil. When a savage army of barbarians ravages & destroys his wondrous walled city, elevated on stilts and crowned by the 70' high Pyramid of Sacrifice, sole survivor of the massacre, Dar, sets

out to exact vengeance against the Dark Legions, aided by his quartet of bizarre beasts and employing an amazing array of weaponry.

newly announced

WAVELENGTH: sci-fi.

1313 MERRYWOOD AVENUE: horror.

SPACE ANGELS: fantasy.

INVADERS OF THE LOST GOLD: it was bound to happen!

THE WORLD OF YOR: futuristic barbarism.

CLASS REUNION: National Lampoon horror spoof.

KRULL: sci-fi.

your sci-fi horrorscope for '82

Hist! Memorize this List!

PANIC

X-RAY

QUEST

GOLEM

CONAN

VIRUS

BEYOND EVIL



Don't bite the hand that bleeds you!



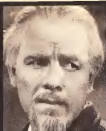
Phil Davis as Confederate Ghost in NIGHT OF HORROR.

AVATAR
 THE IMP
 THE NEXT
 DELUSION
 THE THING
 AFTERMATH
 ALLIGATOR
 CROCODILE
 MAUSOLEUM
 POSSESSION
 CONTAGIOUS
 VAMPIRELLA
 FIRE & ICE
 VIDEODROME
 POLTERGEIST
 FIRESTARTER
 BLADERUNNER
 DARK CRYSTAL
 THE TRANSPORT
 THE ALCHEMIST
 STAIRWAY TO HEAVEN
 THE LOCH NESS HORROR
 FRANKENSTEIN'S ISLAND
 FRANKENSTEIN'S CREATION
 VISITORS FROM ARKANA GALAXY
 THE PHILADELPHIA EXPERIMENT
 ULTRAMAN—HERO FROM THE STARS
 SOMETHING WICKED THIS WAY COMES
 THE INVASION OF THE SPAGHETTI
 MONSTERS
 DR. JEKYLL & MISS OSBORNE
 THE ADVENTURES OF TARZAN
 THE MYSTERIOUS INVADERS
 HELL OF THE LIVING DEAD
 REVENGE OF THE JEDI
 DAY OF THE TRIFFIDS
 ENDANGERED SPECIES
 BILLION DOLLAR BEAST
 BIRTH OF THE WITCH
 MISSION AQUARIUS
 THE DEADLY SPAWN
 THE HORROR STAR
 THE MIRROR MAN
 NUCLEAR TERROR
 THE CAT PEOPLE
 BIRDS OF PREY
 ZOMBIE'S LAKE
 THE SURVIVOR
 THE GOLD BUG
 PSYCHIC MAYA
 STAR TREK II
 STAR BRIGHT
 GHOSTKEEPER
 TERROR EYES
 CREEPSHOW
 HUMUNGOUS
 THE STAND
 BARBARIAN
 TIMESLIP
 SLAYRIDE
 STARMAN
 BATMAN
 STAB
 TRON

END

BIRTHDAY WITCHES

ONSLOW STEVENS & LIONEL ATWILL, of course, can only be reached care of Prince Sirkil but we can forward Birthday Wishes for you (free of charge) to William F. Temple, author of (one of the earliest Hammer Films) "The Four-Sided Triangle"—one of the most fascinating science fiction novels ever written. Address Mr. Temple c/o Neta L. Daye, 2495 Glendower Ave., Hollywood, CA 90027.



ONSLow STEVENS
Mar. 29
House of Dracula



WILLIAM F. TEMPLE
Mar. 9
4-Sided 3-Angle



DAVID NIVEN
Mar. 1
Old Dracula



TUSHMAN BEY
Mar. 30
The Mad Ghoul



LIONEL ATWILL
Mar. 1885
Son of Frankenstein

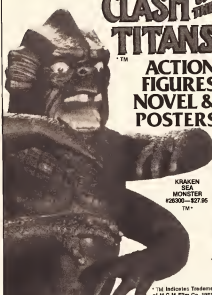


LOUIS HAYWARD
Mar. 19
Son of Dr. Jeckyl

CLASH OF THE TITANS

TM

ACTION FIGURES NOVEL & POSTERS



KRAKEN SEA MONSTER
#26300—\$27.95
TM*

Let your imagination soar into man's mythic past with these shattering action figures! Kraken, the monster from the sea, looms 14 1/2" high! He has green skin, red mouth & eyes, four movable arms and a movable tail. Calibos, Thallo, & Perseus are all colorfully painted and detailed, with movable arms, heads & removable weapons! All you need for hours of fun!



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LORD OF THE MARSH
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THALLO
CAPTAIN OF THE GUARD
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NOVEL: The spellbinding saga of Perseus' quest for the Gorgon's head! An epic of mystery and magic!
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PERSEUS POSTER: A dazzling 18" x 27" portrait of the mighty Son of Zeus, armed for battle! Full color!
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#20046 \$3.75

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To order any of these items, please see last page of this magazine for convenient **RUSH ORDER FORM**.

THE MISERY OF THE WAX MUSEUM

mayhem at midnight

HORRORWOOD BLVD.
Neir Weir's Partridge Bookshop.
The Wax Museum!

When Kimo Kaawa, director of the Museum, challenged FM's Brian Forbes to spend a night alone in the Chamber of Horrors of the famed museum, he naturally assumed that Mr. Forbes would turn down the offer as quickly as the hundreds of others had over the decades of the museum's existence. In fact, as Mr. Kaawa quite honestly divulged, no human being had ever been able to spend a night alone in the silence darkness of the museum.

Many had tried over the years; reporters from some of the biggest magazines, as well as thrill-seekers from all parts of the world. But no one had ever stayed all night.

The curiosity & mystique of the challenge were enough to convince Brian immediately that this would be an experience he could not pass up. It was when Mr. Kaawa realized that Brian was *serious* about accepting the challenge that he became quite *concerned* and called Brian to come down to his office to *discuss* the situation.

brian the brave

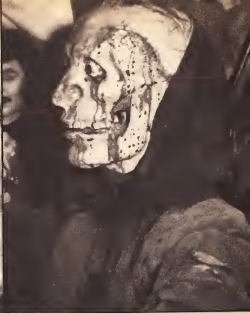
Brian walked down Hollywood Blvd. until he came to a concrete building with rows of flashing lights. He looked at the Gothic sign which read, "HOLLYWOOD WAX MUSEUM, 220 Famous Figures." Brian walked into the lobby and asked the attendant to direct him to the manager's office. The pair walked down a dark, red corridor and then up a flight of narrow creaking stairs. At the top was a dark open area, with several doors against the far wall. One dim light from the ceiling bathed a tinge of yellow around the room. The attendant pointed toward the middle door and then left to return to the rest of the museum. Brian knocked on the door and a voice told him to come in. Kimo introduced himself and told Brian to sit down.

"Listen," said Kimo, "I didn't ask you to come down here to scare you or anything, I just want to make sure you know what you're doing."

"I understand," said Brian. "In fact I've been thinking of the whole thing a lot lately. It brings back memories of Lionel Atwill in MYSTERY OF THE WAX MUSEUM, and HOUSE OF WAX



Brian's Midnight Ghoul Friend.



The Return of Skull Face.

with Vincent Price. I even remember seeing a silent film with Conrad Veidt called WAXWORKS. And of course not to mention all of the ghost stories I read when I was younger, dealing with bodies under wax and such . . ." Our young man was enthusiastic with the gruesome possibilities.

the death of him

"Well, don't expect to find skeletons under the wax here, but on the other hand I don't want to have the museum unlocked the next morning to find that you've died of a heart attack!" Kimo was laughing, Brian wasn't.

"Tell me, Mr. Kaawa, did you ever find out why some of those reporters who tried to spend the night here decided not to go thru with it? I mean, what exactly happened?" Brian asked with a small amount of concerned curiosity.

"If I tell you what they said or saw I would be prejudicing your opinions. And besides, it's not likely that you would believe me anyway. Even if I gave you sufficient proof of un-natural goings on here, you would be skeptical. So the best thing for me to do is just to tell you to expect the unexpected, and when the ordeal is over, then we'll compare notes on the afterhours of the museum."

the works

Kimo then took Brian into the workroom of the wax museum and showed him how the waxen



Charles Bronson? No, a case of mis-taken identity.

statues were first sculpted in clay, then molded in wax, and then resculpted in wax. Hair was then plunged into the wax heads individually and the makeup was applied. The figures were then dressed and taken to the back of the workroom, where there was an old freight elevator which went down into the main museum.

"Come on down into the chamber of horrors, I'll show you where you'll be sleeping—or at least staying," Kimo motioned Brian toward the door.

They entered the chamber and started to walk down the long corridor with openings on either side for the displays. In one display was a cloaked madman, half his face torn away. He was leaning over a pretty young girl who was stretched out over a bed of nails. Her eyes stared with a deathly

Frankenstein was frozen in midwalk, his arms outstretched, bidding welcome to visitors.

Dracula & his companion bride stared hypnotically from a small plaster graveyard.

Then there was the torture den with various figures in devious devices, expressions of pain on their stiff faces.

And at the end of the exhibit was the most terrifying figure of all, a crazed killer with a gleaming hatchet in hand. He stood in front of the freight elevator, a look of vengeance and hatred in his glaring glassy eyes. His arm was high, the blade of the hatchet ready to strike. There was an insane smile on his lips, which covered his clenched rotted teeth. Brian watched the figure as if expecting it to move. Below him was an empty coffin.

"This is where you'll be sleeping," said Kimo as he pointed to the dark oblong box. It was cushioned & lined with a dusty pale silk.

"Pushing my luck, aren't you?" said Brian.

"I thought it would be appropriate. And in case anything does happen it'll be easier to move your body." He laughed. "I think we're all set, then. I'll be here at closing time to see if there is anything else you need." The two said goodbye.

the waxen wonderland

That evening Brian returned just before the 11:30 PM closing time and brought a flashlight, some note paper & a pen into the museum. Kimo cleared out the last of the visitors and walked thru the museum with Brian once before he left. When they walked to the back of the museum, Kimo stopped & pointed to a narrow staircase in the corner. There was a dimly lit exit sign above it.

"In case you feel you can't go thru with it, this is your only way out. At the top of the staircase is a large black door. Push it hard, and when it opens you'll see another door beyond that. When you open that one it will sound an alarm momentarily. But remember, once you leave, you cannot come back in. You will be locked out."

They walked to the front of the museum. "I called the burglar alarm company and told them not to set the alarms for tonight so they had to turn off the electricity. There are a few small emergency lights that are on thruout the museum but mostly you'll be in complete darkness. Anyway, good luck and I'll see you tomorrow morning." He shook Brian's hand and disappeared out the glass front door into the darkness of the night, locking the door behind him.

Brian watched the lobby of the museum and listened to the silence. It was an old building and every once in a while he heard a creak or a rustle in the air. He walked back into the Chamber of Horrors, disappearing into the darkness as well.

kimo therapy?

At 9:00 A.M. the following morning Kimo had the key to the glass door into the lock and excitedly twisted it until the door opened.



Nightmares of Lionel Atwill invaded Brian's day-dreaming.

expression as if she were warning Brian to stay away.

Then there was Quasimodo, the Hunchback of Notre Dame, kneeling on his wooden slab of pain, his single bulging eye looking out entreatingly at the passersby.

Erik, the Phantom of the Opera, held his mask high in hand, and his hideous tightly drawn face leered over the keyboard of a moldering theater organ.

ghost of characters

Another girl was hanging upside down on a knife-throwing board, several blades in her smooth flesh.

The NEW entertainment experience

Explore the
ultimate
dimension of
TERROR!



THE FILM ALL AMERICA
IS TALKING ABOUT!

...ultimate REALISM

HOUSE OF WAX

"A Mind Bending adventure in fantasy!"

TECHNICOLOR®



The Sensational NEW Third Dimension
Film Fantasy you have been reading about.

Brian found himself exploring the Ultimate Dimension of Terror in a true HOUSE OF WAX.

He walked into the lobby and stopped, expecting to see Brian waiting for him.

Two of Kimo's assistants walked into the museum and hesitated for a moment.

Kimo walked into the museum and down the corridor of the Chamber of Horrors. He called out Brian's name and was relieved to hear Brian's voice in reply.

"Where are you, Brian?" Kimo asked as he walked past the still, gruesome displays.

"I'm in the back," Brian replied slowly.

Kimo walked toward the voice and saw Brian standing in front of the figure of the crazed killer. The hatchet was in Brian's hand. There was a strange dim glow from the lobby lights which barely illuminated the back of the corridor and in the half-light the crazed killer seemed calmly waiting, unsmiling.

Brian clenched the glistening blade in his fist.

"What are you doing with that?" Kimo asked.

"My friend here said I could look at it for a little while." He pointed to the wax figure.

There was an enigmatic expression on Brian's face.

There was a deathly pale expression on Kimo's face. Almost, one might say, *waxen*.

END



Kimo Himself, the Mad Wizard of Waxen Monstrosities.

CAROLINE MUNRO

beauty among
the beasts



by Tim Moriarty

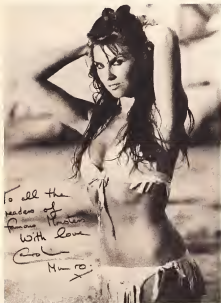
A few years ago, a shaving cream commercial was pulled from distribution because it was deemed to be too sexy, although it mainly featured the eyes of the model.

The model was Caroline Munro, and television viewers were discovering what fans of science fiction and horror had known for a long time. With her dark, flashing eyes, unearthly figure, and defiant pout, Caroline Munro has enlivened many a film of fantasy and horror, earning her the unofficial, and perhaps unwanted, title of First Lady of Fantasy Films.

Caroline has always had an interest in fantasy, but it is not through any conscious design on her part that she has become the field's reigning starlet. "I had no plans," she says. "When I was younger I had no ambition really. I didn't really know what I wanted to do. It wasn't my burning ambition to be an actress. I was thinking of art school. Designing clothes, fabrics."

magic stones & modeling jobs

Caroline was born in Rottingdean, a "wee little town" by the sea in Brighton. Rudyard Kipling had once lived in Rottingdean, and near his cottage was a fabled magic stone. Caroline and her friends were fond of rubbing the stone and dancing around it three times for luck. England being a land rich with myth and magic, young Caroline grew up in thrall.





Caroline as Stella Star struts her stuff while her steadfast robot companion (Judd Hamilton) looks on in **STARCRASH**.

Though she denies having any ambition to act when she was young, she did land her first acting job at this time. "I played Jesus in a school play," she recalls. "They only chose me because I was the tallest and rather darkish. I had to look very mournful. One of the other girls had to wash my feet because she had long hair. She didn't fancy that too much."

While Caroline was tinkering with the idea of studying art, her mother entered her in a "Face of the Year" photo contest, which she won. She then enrolled in a modeling school, and by the time she was seventeen she was being featured prominently and frequently in print ads and television commercials.

Previous reports to the contrary, Caroline's mother was not the late British actress Janet Munro. Both of Caroline's parents are alive and well. "My mother encouraged me a great deal. There was no resistance to my acting and modeling." As Caroline's career began to bloom, the entire family moved to London.

good phibes

The 1967 James Bond extravaganza **CASINO ROYALE** provided Caroline with her first film assignment, though she was only one of a dazzling array of beautiful women. Two years later

she was cast as Tommy Steele's mistress in the comedy **WHERE'S JACK?** She had her first major part in her third film, an obscure little comedy called **A TALENT FOR LOVING**, which starred Richard Widmark.

It was during the production of this film in Spain that Caroline met her husband of the past twelve years, actor-musician-producer Judd Hamilton.

Caroline glided horizontally into the field of horror in 1971, when she appeared as Vincent Price's dead wife in **THE ABOMINABLE DOCTOR PHIBES** and **DR. PHIBES RISES AGAIN**. She spent the entire time in both films laid out in a coffin.

In 1971, the head of Hammer Films, Sir James Carreras, spotted Caroline on a billboard and immediately signed her to an acting contract, the only such agreement the economy-minded company has ever made. Her first assignment for Hammer was **DRACULA A.D. 1972**, in which she fell victim to Christopher Lee's Count Dracula.

The film also served to introduce Caroline to the peculiar rigors of making fantasy films. The scene in which she is buried after Dracula's fatal bite was filmed out of doors, and much care and time was taken to cover her in rubble. "But on the set," she recalls, "it started to rain. The crew all

went off on a tea break, but since they'd spent so much effort on my makeup for the scene, and the set-up and so forth . . . they just stuck a paper bag over my head, left me in the rubble, and said ta-ta!"

Caroline played the female lead in her next film for Hammer, **CAPTAIN KRONOS—VAMPIRE HUNTER**. Her part as the gypsy girl is still her favorite of all the characters she has played. Why? "Because the girl I played was the most like myself of all my roles. She was a gypsy, she lived with nature. She was uncomplicated . . . in the sense that she knew exactly who she was."

This 1974 film was a financial failure, but an artistic success in the opinion of many. Written and directed by Brian Clemens, **CAPTAIN KRONOS** was perhaps the first swashbuckling horror film. The hero, played by Horst Janson, travels through time and has a number of harrowing bat-

sword-wielding, stone idol, the menacing Siren, the tiny Homunculus, and the monstrous centaur. As Margiana, the slave girl with the talismanic tatoo on her palm, Caroline Munro turned in a fine performance, skillfully bringing her scenes to life.

Caroline found it a fascinating experience working with Harryhausen. "Ray did everything himself then. He may have assistants now, but he didn't then. He would fly to all different parts of the world to collect bits of fur for his models. He would take great pains to be sure everything was perfect so that his creatures would actually breathe and live. He would literally lock himself in his rooms in London."

It is certainly no secret that the actors film the creature sequences on nearly-empty sets, and that Harryhausen animates the scenes later on matching miniatures. "Ray draws a beautiful pic-



The Caroline Munro Gallery! From left to right: as Margiana in **GOLDEN VOYAGE OF SINBAD**, provocative pose from **CASINO ROYALE**, as "Auntie Friction" from Noxema TV commercial, and battle-ready in **AT THE EARTH'S CORE!**

tles with hordes of vampires. The film has developed a cult following over the years. "I thought it was quite good," says Caroline. "It did not dwell on the horror, and that may have been its downfall."

Hammer's financial difficulties forced them to drop the option on Caroline's contract. But what first appeared to be a serious career setback turned out for the best when she was signed to star in what is arguably her finest fantasy film, **THE GOLDEN VOYAGE OF SINBAD**.

munro's margiana

Columbia's **GOLDEN VOYAGE OF SINBAD** gave both Caroline Munro and special effects maestro Ray Harryhausen a golden opportunity to show off their talents, and both parties succeeded admirably. Harryhausen brought to life some of his finest creations: the six-armed,

ture of the beast you'll be confronting, to give you an idea of its appearance and height. He then directs a technician to wave a stick to simulate the beast's motion. He directs all the special effects sequences himself."

To get in the mood of these scenes, Caroline did not imagine horrible beasts. "You imagine what frightens you." And what frightens the queen of fantasy films? "Spiders," Caroline answers. "Silly things, really. I'm not too keen on heights either. Being a Capricorn, I am drawn to the earth."

Caroline was drawn deep into the earth for her next fantasy film, the adaptation of Edgar Rice Burroughs' **AT THE EARTH'S CORE**, which she made after a supporting role in a film called **THE DEVIL WITHIN HER**.

Though the technical level of the Burroughs' films is not nearly on a par with the Harryhausen



Christopher Lee as Count Dracula drinks in Caroline's beauty in *DRACULA A.D.* 1972.

projects, Caroline detected no lack of professionalism in the cast and crew. As Dia (another slave-girl part), Caroline had little in the way of an acting challenge, but there was plenty to cope with in the special effects sequences. "One of the beasties...a flying Mahar, I believe it was called...clonked me on the head. They flew it in on a wire, a Mahar suit with a very hot man inside it."

star splash

Caroline's career took one giant step forward when she was cast as Naomi in the James Bond spectacular *THE SPY WHO LOVED ME*. There is a high attrition rate for people who try to kill Bond, and Caroline as Naomi was no exception. When villain Curt Jurgens ordered helicopter pilot Naomi to kill Roger Moore as Bond, a thrilling aerial battle ensued which culminated in Naomi's fiery death.

Caroline enjoyed working for producer Cubby Broccoli on location in Sardinia. "First class all the way!" But in rewrites of the script, one of her best scenes was deleted, one in which she was supposed to perform a seductive swim-dance with a dolphin.

Caroline followed the attention-getting Bond film with *STARCRASH*, an easy favorite among



Enemies of peace in the galaxy will have their hands full with Stella Star!



Joe "Maniac" Spinell, as a fan gone berserk, sneaks up on Caroline in *THE LAST HORROR FILM*.

many of her fans. In *STARCRASH*, Caroline played the lead, the swashbuckling but determined star voyager Stella Starr. Though the film is flawed in many respects, humor and continuous action made for a stirring adventure.

Caroline is disappointed that *STARCRASH* was not the film it could have been. Due to budget difficulties, some of the special effects were rushed or eliminated. Daily script rewrites damaged the story. Delays and confusion prolonged the shoot to a full three months. Her own voice was not heard on the soundtrack; she was never asked to dub it.

Caroline had many fight sequences in the film, and in the course of the shoot struck terror in the hearts of the stuntpersons. "One or two persons did get bashed about, I'm sorry to say." She confesses, "I bloodied somebody's nose and set his teeth wobbling a bit. He looked so surprised when it happened! I burst into tears."

And what of a sequel? Caroline confides that she and her husband Judd have a script finished, called *STAR PATROL* at the moment. They are finalizing the financing, and hope to start filming in 1982. They will be employing a new special effects process that is said to achieve the

same quality as the blue screen process, but is quicker and less expensive. "There are no stop motion effects called for, but that doesn't mean there won't be any," Caroline adds. Again, she will be playing the indomitable Stella Starr.

gore & glamour

After *STARCRASH*, Caroline did not work in films for a time. She turned down several parts that called for nudity or excessive violence. She did make a brief appearance on *The New Avengers* TV show, but it was not until she got a late-night phone call while staying in New York that she felt the urge to return to feature films. She accepted the midnight offer, and the very next morning reported on the set of the film that would ultimately be titled...*MANIAC*.

MANIAC, a brutal film about a man who is compelled to mutilate young women, was a hit in New York, Paris, Germany and elsewhere, but is yet to be seen in many areas because of its extreme violence. The film was banned in Caroline's native England. A toned-down R-rated version is making its way across the United States.

MANIAC is the first ultra-violent film Caroline has been in or seen and, like many people, is not sure what the relationship is between screen violence and street violence. "I can't defend it," she says. "I don't condone it. I think it does exorcise the violence in some people."

"When you talk to young children about it," she continues, "it's interesting: a lot of them have seen many of these pictures, and I ask them what they think, and they say 'Great! Really well done! Very realistic!' They don't look at it emotionally. They don't actually think that anyone's been hurt. Kids are raw. They don't have the deep emotions that adults often project onto them."

Caroline has worked with some of the legends in the horror film business, and she is quick to observe that many of them—Christopher Lee, Peter Cushing, Vincent Price—are among the gentlest, kindest, most sophisticated and intelligent men she's worked with. Playing villains, she says, one must "exploit the other self. The alter ego."

Certainly one of the most colorful men she's ever worked with is Joe Spinell, who played the *MANIAC*, the evil Count Zarth-Arn in *STARCRASH*, and who returns to haunt her in her latest film, *THE LAST HORROR FILM*. Spinell gets very involved in a part when he's playing it, and working with him can be alternately a frightening and elating experience. Considering the improvisational nature of the filming of *THE LAST HORROR FILM*, and Spinell's deep belief in the homicidal types he plays, Caroline is glad to be good friends with her co-star.

The idea for the making of *THE LAST HORROR FILM* was born this year. Judd Hamilton and his associate David Winters were planning to go to the Cannes Film Festival to promote the upcoming *STARCRASH* sequel. They suddenly wondered if it might be a good idea to make a



Above left: Caroline has matters firmly in hand in *GOLDEN VOYAGE OF SINBAD*. Left: Judd Hamilton, Caroline, and Judd's daughter on the set of *THE LAST HORROR FILM*. Right: Caroline as the sultry assassin Naomi in *THE SPY WHO LOVED ME*.



film while they were there, considering the beauty of the setting, the prestige of the event, and all the publicity involved. Three days later, they had a working script.

But, as Caroline points out, the creation of the story was far from over. "As we were shooting at the festival, it often happened that we shot spontaneously. Whatever happened, happened. Come hell or high water, we went ahead. There was a great deal of improvisation. It became more interesting to make changes as we were actually filming. With Joe (Spinell), anything is possible."

THE LAST HORROR FILM is the story of Jana Bates, an actress-star who comes to Cannes to promote her latest horror film, "Scream!", with her director/boyfriend, played by Judd Hamilton. Vinnie (Joe Spinell) follows her to the festival, hoping to get a glimpse of her, having adored her from afar for years. But Vinnie will not be satisfied with just a glimpse... "And that's when the fun begins!" says Caroline.

"It's about fans, and the effect their heroes have upon them. It's a whodunit, thriller, mys-

tery with lots of action, and quite a few special effects."—of the gory variety, that is.

THE LAST HORROR FILM should be released in the summer or fall of 1982, probably under a different title.

In the meantime, Caroline and Judd will return to England for some rest. "People in England tend to make you feel more human. You're nothing special anyway, and they tell you so. In America, it's a different sort of thing."

To escape the mad world of fame and film, Caroline goes climbing. "I'm good for those kinds of heights, but man-made heights terrify me. Eventually I'd like to join a climbing club. My ultimate ambition is to climb the Himalayas."

And what of her professional future? "I have it in my mind to try the stage in the not-too-distant future. I would like to see if I could do it, brave that challenge. If I have an ambition now, it's to get better at what I do."

It's been rumored that Polygram Pictures is planning to do a *VAMPIRELLA* film. Is Caroline interested? "I haven't been asked."

END

**up & atom!
they're..**

ATOMIC ATROCITIES

by Randy Palmer



She became a She Creature when she met THE MONSTER THAT CHALLENGED THE WORLD.

X THE UNKNOWN.
THE DEADLY MANTIS.
THE CYCLOPS.

WAR OF THE COLOSSAL BEAST
THE BEAST OF YUCCA FLATS.

ATTACKS of CRAB MONSTERS & GIANT
LEECHES. MONSTERS that CHALLENGED
THE WORLD or came FROM GREEN HELL.

All as different as night & day, yet all with one
thing in common:

The Bomb!

The Atomic Bomb, to be exact. (Or, in the case
of something like THE H-MAN, the more powerful
Hydrogen Bomb.)

During the 1950s many people were keeping a
wary eye on a seemingly inevitable short-term
future filled with skies blackened by thousands
of nuclear warhead-bearing missiles. The film
companies took this opportunity to exploit the
public's fear of bomb-testing by making movies
about creatures born of the radiation that is in-
trinsic to such weaponry. Before long the cinemas
were flooded with tales of giant men, giant
wasps, giants & other creatures—all born of the
dreaded nuclear blasts.

sci-ants fiction

One of the first (and best) of the "nuclear-
powered monstrosity" films was Warner Brothers'
1954 production, THEM!

Out on a routine patrol, 2 New Mexican troops
discover an overturned trailer in the middle of

From the depths of the sea... A TIDAL WAVE OF TERROR!

ATTACK OF THE CRAB MONSTERS

The picture that featured a man sandwich.

the desert. The trailer is partially coated with a sugary substance and the one apparent survivor is a little girl (Sandy Descher) who is only able to mutter "them...them!"

Later in the day a similar incident occurs at Pop Smyth's General Store. But this time no one is left alive. An investigating officer vanishes when a shrill, high-pitched whistling sound pervades the air. Sgt. Peterson (James Whitmore), aided by FBI man Graham (James Arness) & scientist Harold Medford (Edmund Gwenn) & his daughter locate a catacomb of incredible giant ants in the desert. Medford contends the creatures are mutations caused by atomic testing and must be disposed of at all costs. The army bombs the catacombs but the flying queen ant, together with a mate, escapes. Even tho hundreds of the mutated monsters have been killed, it is the queen ant who can lay *thousands* of eggs at a time. She must be found—and destroyed.

The search for the remaining gi-ants takes the group to Chicago where they find the queen has already layed her eggs. Now the sewers of the great city are alive with murderous, crawling creatures of destruction...

the big bang

1955 saw the release (by American International) of one of Roger Corman's earliest efforts,

THE DAY THE WORLD ENDED (see FM 77). The action takes place in the mid-70s, just after "TD Day"—"Total Destruction" Day. A group of 5 people are the only survivors in their neck of the woods—except for a 7-foot tall, 3-eyed atomic mutant which also prowls around the vicinity, looking for contaminated food. The creature menaces the occupants of the tiny hillside house and eventually kidnaps star Lori Nelson. At the last moment, however, the sky blossoms with thunderclouds and the pure, clean rainwater melts the thing in the woods into a puddle of putrid slime. For reasons beyond human comprehension, THE DAY THE WORLD ENDED was remade in 1965 by Larry Buchanan's Azalea Film Co. The remake was called IN THE YEAR 2889 but lacked much of the luster of the original (which was pretty lackluster itself).

THE CYCLOPS (1955) was a Bert I. Gordon production starring Lon Chaney Jr. as one of a group of adventurers who find a lot more than adventure when they encounter a 40-foot one-eyed radioactive giant in the rocky valleys of Nevada.

sea-son's greetings

IT CAME FROM BENEATH THE SEA in 1955 via the animated talent of special visual effects master Ray Harryhausen. "It" was a decidedly unfriendly giant octopus (spawned by radi-



Richard Matheson gained in stature after scripting the above film.



The antennae belong to a GI-ant in...THEM!



Ray Harryhausen's famous octopus with 6 instead of 8 pusses.

tion, of course) which rises from the Pacific Ocean to engulf & ingest everything in its path—houses, cars, buses, people, you-name-it—before scientists Faith (THIS ISLAND EARTH) Domergue & Don Curtis join forces with Navy man Kenneth Tobey to defeat it.

oh, god(zilla)

GODZILLA, KING OF THE MONSTERS was a 1954 release. (For a complete filmbook on this picture see FM 35 or 114.) This first entry in the long-running series from Japan's Toho film company starred Raymond Burr as an American reporter on assignment in Tokyo to cover the most unusual news story of the decade: the automatically-induced awakening of Godzilla, a giant prehistoric reptile with radioactive breath and one heck of a lousy temper! GODZILLA made extensive use of high-speed filming (for slower than normal motion) and miniature sets designed by the late Eiji Tsuburaya, Toho's #1 special fx creator.

sludge hammer

Hammer got into the radioactive monster act with their 1956 production of X THE UNKNOWN starring Dean Jagger & Edward Chapman. Jimmy Sangster, later to become famous for his Gothic screenplays for Hammer, wrote the science-fictional story of underground tests that unleash a giant radioactive pile of sludge that seeks to ingest ever-increasing amounts of atomic energy in order to keep itself stabilized. The tightly-knit story was directed by Leslie Norman with exceptional special effects by Jack Curtis & Bowie Macurette.

biggie

THE AMAZING COLOSSAL MAN was the title of a Bert I. Gordon production released by American International in 1957. Glen Langdon stars as the victim of the detonation of the world's first plutonium bomb. The bomb's deadly blast doesn't kill Langdon—it just bathes his body with radiation...with unusual results: his body begins repairing its destroyed cells at twice the rate it should. Soon, Langdon begins to grow & grow...and GROW! At the same time his mind begins to go, and go, and go! By the film's end he's an 80-foot tall mad tyrant!

crabby

Allied Artist's contribution for 1957 was the Roger Corman quickie, ATTACK OF THE CRAB MONSTERS, starring Richard Garland & Pam Duncan. Trapped on a desolate Pacific island, a group of scientists encounters an army of giant telepathic crabs which menace various members of the cast with varying degrees of success. ATTACK OF THE CRAB MONSTERS was a low-budget bonanza made for just \$70,000. Because



The marine monstrosity that menaced mankind in 1957 in **THE MONSTER THAT CHALLENGED THE WORLD**.

of the limited finances Corman could only afford to build one crab, so the effect of the "crab army" is somewhat...crabbed. The monster crab was about 15 feet long and operated from the inside by 2 technicians. ("Ed Nelson, later one of the stars of *Peyton Place*," Corman quipped, "made his motion picture debut inside that crab!") The legs were supported by long poles attached to invisible wires manipulated by other behind-the-scenes personnel. The one crab took a \$1200 chunk out of the film's budget.

end play

THE BEGINNING OF THE END (1957) was a Republic release of another Bert Gordon production—this one about giant locusts that invade the streets of Chicago. Radioactive isotopes are introduced into some Texan soil to aid the growth of crops but the radiation also aids the growth of the local locusts, which rapidly evolve into 50-foot monsters and migrate to Chicago. (Don't ask why.) Peter Graves invents an electronic apparatus which (he hopes!) will lure the creatures to a watery grave in the sea.

"things" looking black

THE BLACK SCORPION (also 1957) concerned a horde of giant killer scorpions that emerge from a cavern beneath the Mexican desert and march across the land, devouring and/or stinging to death anything which crosses their path. They are, of course, atomic mutations, but the Army manages to extinguish all but one which, as it happens, is the biggest and nastiest of all—the "black scorpion" of the title. The film, released by Warner Bros., bears a striking resemblance to WB's earlier Giant mutation film **THEM!**, but **THE BLACK SCORPION** used stop-motion animation (executed with finesse by the masterful Willis O'Brien) instead of the full-size mechanical mockups which appeared in **THEM!**. Richard (**DAY THE WORLD ENDED**) Denning & Mara Corday starred.

wings over the world

Not to be outdone, Universal Pictures unleashed **THE DEADLY MANTIS** on the world that same year, a "big bug-get" picture in which

William Hopper battles a 200-foot long praying mantis that prefers to prey—on people! The fatal flying insect eventually ends up in New York's Holland Tunnel, where the military gasses it to death with cyanide bombs.

that's incredible!

Universal also released **THE INCREDIBLE SHRINKING MAN** later that year, a film rightly called "classic."

Scott Carey (Grant Williams), relaxing on the bow of his boat, is engulfed by a strange, glittering mist that hangs lifelessly in the air. A month later, at home, he discovers—to his utter horror—that he is growing...*smaller!* Scientists deduce that the strange "mist" was a poisonous cloud of radiation that has wreaked havoc on Carey's cellular structure.

Estranged from his wife & friends, Carey soon passes himself off as a midget and later, in what

safety pin which actually measured 12 feet in length! The giant scissors by themselves weighed in at nearly 400 lbs. and the outsize pencil measured 21 feet. (For more on this incredible motion picture, see FM 13, or the 1965 Yearbook.)

shape of stings to come

Giant wasps were on the rampage in **MONSTER FROM GREEN HELL**, a DCA (Distributor's Corporation of America) release of 1957. An experimental rocket carrying "test insects" is sent into orbit around Earth but something goes wrong and the ship crashes in one of the deepest jungles of Africa. A team of scientists (including stars Jim Davis & Barbara Turner) is sent to investigate the wreckage but by the time they arrive the natives are mumbling in fear about the "winged terrors" that live in "green hell." It should come as no surprise that by now the radioactive wasps have mutated into murderous



His breath choked off, he turned purple with apoplexy when he met the **MONSTER FROM GREEN HELL** in 1957.

must be the ultimate degradation, is kept safely tucked away in a doll house by his wife. Yet he grows smaller still and must do battle with a tarantula (which becomes a "giant" spider to him) and the household cat, which sees the thimble-size Carey as just so much "Kitty Chow." Carey eventually shrinks to infinitesimally small dimensions and finds not Death but new worlds & vistas previously unimagined in the Universe of the Atom.

THE INCREDIBLE SHRINKING MAN'S script was adapted by sf/fantasy author Richard Matheson from his own book. Jack Arnold directed the film, which had a budget of \$700,000 (most of which went to the special effects men's salaries). Much of the photography was done at a distance of 100 feet or more to obtain small images of actor Williams which were later matted into scenes of oversized props such as scissors, a pencil, a thimble, string, etc. One such prop was a

giants with a fetish for human flesh! The insects seem impossible to subdue and it takes a timely volcanic eruption to lay them to waste at the film's finale.

get kraken!

United Artists got into the act in 1957 with **THE MONSTER THAT CHALLENGED THE WORLD** starring Tim Holt & Hans Conreid. The monster of the title was an overgrown radioactive mollusk that emerged from the Salton Sea to paralyze the populace of a small Southwestern town. Tim Holt ultimately manages to effectively dispose of the monster by searing it with blasts of ultra-hot heat. The monster (or Kraken, as it is called) was an 11-foot-tall mechanical monstrosity built by one of Hollywood's finest sculptors, Augie Lohman. Over 15,000 feet of insulated wiring were coiled inside the beast's metallic hide. The creature's movements were electronically in-



GODZILLA goes on rampage and London Bridge is falling down. Oops! Wrong town! Tokyo Bridge!

duced thru a series of levers & switches operated by a crew of 5 technicians working off-camera. The sound of the Kraken's "voice" was something the producers struggled with for quite some time. They finally came up with a combination of sounds: the low growl of a puma (a type of mountain lion) superimposed over the high-pitched wail of a marsh bird called a "bittern." The result was a sound totally unearthly & inhuman—exactly what the producers had wanted! (See FM 44 for more on **THE MONSTER THAT CHALLENGED THE WORLD**).

* * * * *

To be Concluded Next Issue:

You'll meet **THE FIEND WITHOUT A FACE**.
Encounter **THE STRANGE WORLD OF PLANET X**.

Find **THE LOST MISSILE**.

Boo **THE GIANT GILA MONSTER**.

Cringe before **THE GIANT BEHEMOTH**.

Run from **RODAN** and cry "help!" at the sight of **THE H-MAN**.

Hide your eyes from **THE HIDEOUS SUN DEMON**.

Try to escape from **THE CRAWLING HAND**.
Observe **THE HORROR OF PARTY BEACH**.

And discover **THE LAST MAN ON EARTH** to be Vincent Price!

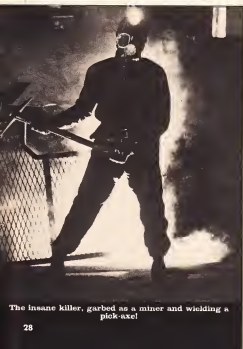
Don't Miss It!

END



Lon Chaney Jr. exults at the discovery of a radioactive rock in **THE CYCLOPS.**

have a heart--take two **MY BLOODY VALENTINE PLUS HAPPY BIRTHDAY TO ME**



The insane killer, garbed as a miner and wielding a pick-axe!

TWO FILMS you have requested coverage on are **MY BLOODY VALENTINE** & **HAPPY BIRTHDAY TO ME**. So here are the scary stories.

MY BLOODY VALENTINE

20 YEARS before the murders start, a mining tragedy claims the lives of 5 miners. The disaster was caused by the carelessness of 2 supervisors who left their posts while on duty without checking the gas levels of the methane in the subterranean tunnels. They'd been too eager to attend the St. Valentine's Day Dance, a town tradition nearly 100 years old.

It took 6 weeks to find the victims.

The sole survivor, Harry Warden (Peter Cowper), degenerated to cannibalism in order to stay alive. He spent the year following his rescue in the State Mental Hospital and returned to town on the first anniversary of the disaster, dressed like a miner.

He pick-axed 2 supervisors to death.

Then he cut out the hearts of the dead men, enclosed them in heart-shaped candy boxes and delivered them with warning notes to the townsfolk:

DON'T EVER HOLD A

ST. VALENTINE'S DAY DANCE AGAIN

2 DECADES later the mining disaster & its grim aftermath have become faded memories. The townspeople are preparing another Valen-



The deranged murderer in miner's clothing leaves his gruesome calling card upon his victim's scared, blood-splattered body!

tine's celebration. Heart-shaped decorations are adorning everything from trees to telephone poles and Mabel Osborne (Patricia Hamilton) is the happy recipient of many congratulations on the festive work done by her committee. Among her enthusiastic supporters are the police Chief (Don Francks) & the Mayor (Larry Reynolds).

CANDY CURSES

But the blood drains from the Mayor's face when he's faced with an anonymous box of Valentine candy containing a macabre message: *A warning filled with "bloody good cheer."*

Beneath the frosted wrapping paper lies a blood-soaked heart.

"It can't happen again!" the Mayor chokes. But horror strikes when Mabel is found in the drying machine of her launderette—incinerated. Her ribcage savagely ripped open. Her heart torn out.

The Mayor & Police Chief realize the meaning of this monstrous act: the "miner" has returned to the town of Valentine Bluffs.

And he isn't bluffing.

"THE LITTLE TOWN WITH A BIG HEART"

The town officials cancel the plans for the dance but some of the younger, hot-blooded, un-superstitious miners decide to defy fate and throw a Valentine's party of their own down in the mine shafts.

The hour is late.

The streets of Valentine Bluffs are empty.



A pick-axe through the throat for the madman's latest victim!



Bleed, baby, bleed...in a lovely hue of Valentine's Day red!



The crazed killer puts his latest victim on ice...permanently!



And another gruesome hiding place for the mad-man's handiwork!

The discarded decorations drift in a *valse macabre* across the deserted main street.

From far below, thru the chasms & corridors & catacombs of the mine tunnels deep beneath the earth, the sounds of abandon & drunken revelry echo up to the surface.

Then a death shriek penetrates the ground.

And another.

And another...

HAPPY BIRTHDAY TO ME

Victim of a freak accident, Virginia Wainwright (Melissa Sue Anderson) returns to school after an operation to regenerate her brain.

But the trauma & the surgery have left her like a victim of amnesia. Her memory is almost completely blocked. She knows her mother died in the tragedy that has robbed her of her past but she remembers very little else.

VANISHING VICTIMS

The school to which Virginia returns has a select inner circle, an uninhibited group of students calling themselves the Top 10. Virginia is welcomed into this prestigious clique.

But then a strange thing happens:

Virginia's friends begin cutting class.

Permanently.

They vanish from the campus altogether.

Is there some mysterious link between the inexplicable disappearances of her schoolmates and her own shadowy, memory-shrouded past? Virginia comes to think so.

Virginia realizes with dismay that at the rate things are going—10 reduced to 9...to 8...to 7...to 6—by the time of her 18th birthday there won't be anyone left to come to the party! There'll be no one left to sing Happy Birthday, Dear Virginia except—Virginia!

HITCHCOCK'S SHOCKS

Director J. Lee Thompson's tutelage was under the Master of Suspense, the late Alfred Hitchcock. Says Thompson, "I got a liberal education in the art of scaring people from him. He believed that in order to generate suspense you had to 'cheat' a little. To him, a director was kind of a stage illusionist, an individual whose job it was to 'magick' audiences into believing what they were seeing wasn't really there at all.

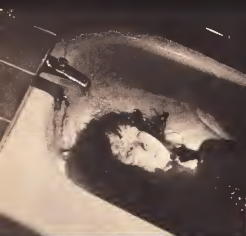
Thompson previously applied his lessons in leg-erdmain, in Hitchcockian movie magic-making, in the unusual scare film **THE REINCARNATION OF PETER PROUD**.

"LET'S BE AWFUL TO ANDERSON"

Melissa Sue Anderson literally grew up in the TV series *Little House on the Prairie*. In **HAPPY BIRTHDAY TO ME** she "grue" up. "Talk about horror stories," she laffs, "after what happened to me in the *Little House* it was almost a relief to be menaced by a crazed killer. Do you realize that during the 7 years I was acting in the series I was stricken with scarlet fever & toxic appendicitis, lost 2 babies and went blind?!"



The body of the beautiful victim lies sprawled on the ground, throat slit...the target of a madwoman's grotesque fantasy!



A watery, crimson-stained coffin for this hapless young lady!



A male victim...fatally stabbed and bleeding from ear to ear!



The hellish hostess herself...her gore-spattered guests assembled for the most horrifying birthday party-ever imagined!



The gut wrenching result of a psychotic killer's mutilation!

Concerning her part in the picture, Melissa tells us: "By the night of my birthday party I was so confused I didn't know whether I was the next murder victim or the killer!"

The same uncertainty applied to several of the young actors & actresses who were slain with macabre ingenuity. "We wrote several different versions of the climactic birthday party at which the killer's identity was revealed," says producer Dunning, "and shot them all so as to keep the mystery a mystery and see which worked best. By the time we decided on which ending to run with, most of the cast had dispersed to other assignments and didn't know who it was who murdered them till they saw the picture along with audiences."

BURMAN THE BRRR-MAN

Tom Burman, one of Horrorwood's most active makeup men (*Primal Man*, *LOST HORIZON*, *CE3K*, *THE BEAST WITHIN*), was responsible for "grotesquing" several of the young actors. As he put it, "The murder victims in that picture just refused to stay put! My challenge was to bring them back to life...or death...as scarily as possible. We've a term for it—'graphicrepulsion!'"

Happy Brrrthday & Hearty Valentine's Day!

END

MYSTERY PHOTO

#139 SCREAM JOAN SCREAM!
JOAN FONTAINE is on the verge of faintin' as hands of horror give her the cold shoulder.

Is this a scene from THE DEVILS?

THE DEVIL'S DOLL?

THE DEVIL'S DARLING?

May, noy!

The Devil you say.

Try rearranging the letters in this strange statement—BETH SOWN EVIL—& you'll have the title of the 139th Mystery Photo.



ANSWER

MYSTERY PHOTO No. 139

Last time the "mystery pic" was the Italian horror film SCHIZOID.

Alert fans who have recently remembered or figured out Mystery Photos include GREG MILLER, EMILIO & JES. DIGIACINTO, RALPH COLA, PAUL SANTIAGATA, STEVEN BALASKO, CHRIS STOWERS, MIKE WORTHINGTON, KEN PIKE, KEITH SIOVER, SCOTT STINE, DAVID STEINMAN, DAVID IRVIN, PETER WHITE, GEO. MORENO, DAVID MALLIN & LOUIS NARVATH III. Will YOUR name surprise your parents or school friends in a future issue?



SUPER HERO ACTION FIGURES 12 1/2" TALL FLY AWAY FULLY POSABLE



THE INCREDIBLE HULK

THE HULK! A full twelve-inch tall action figure in molded green plastic with fly-away mechanism and realistic costume! Ready for action!

#28172013.95

SPIDERMAN

SPIDERMAN! Fully poseable, 12 1/2 inch action figure comes complete with a 4" web line, form fitting costume, fly-away mechanism and action ring!

#28172013.95



BATMAN

BATMAN! Fully poseable, 12 inch action figure has magnetic hands and feet so he can climb any ideal surface! Stunning, full-color costume too!

#26174815.00

ROBIN

ROBIN! Fully poseable, 12 inch action figure has magnetic hands and feet to cling to any ideal surface. Fly away ring, and stunning color costume!

#28175815.00



MONSTER MAKE-UP KITS AND ACCESSORIES



MONSTER FACES: Make yourself repulsive with this complete kit! Featuring enough water removable make-up for dozens of faces, glow monster fangs, and more! Special monster make-up tips & complete instructions for creating the skull, ghoul and vampire faces pictured! Perfect for plays and masquerades!

#2617 \$7.50



SCARY FACES: Kit includes make-up, fake blood, teeth and scars! Designed by famous Hollywood artist Dick Smith! Non-toxic and easily applied!

#25500 \$6.95



WEREWOLF TEETH AND VAMPIRE BLOOD: Once you fit these werewolf changers over your regular teeth, and dab a few drops of rich, red, and repulsive vampire blood on your skin, you'll be the portly kid around! Great for Halloween night, costume parties or neighborhood shows! Hours of safe and fear-filled fun!

#2614 \$9.95

#2615 \$7.95



MAKE-UP MONSTERS: Over 75 photos and detailed instructions showing how you can make yourself look like 10 different monsters, all with materials found at home or bought cheaply! Hours and hours of fun!

#2614 \$9.95

#2615 \$7.95

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

sirki beckons to DEATH'S DOMAIN



The Late BILL HOLDEN—Vampire.

ANOTHER DRACULA DIES

William Holden made a brief appearance in *PARIS WHEN IT SIZZLES* as a vampire, 1964. Of course he will be remembered for much more than that. An Academy Award-winning star, he was found dead in his apartment on 16 November 1981, following injuries suffered in a fall several days earlier. He was 63.

Holden, one of Hollywood's most capable actors, starred in the 1941 fantasy film *THE REMARKABLE ANDREW*. As Andrew Long, Holden was visited by the ghost of his ancestor Andrew Jackson, played by Brian (Quatermass) Donlevy, and with the aid of the ghosts of other historical figures they expose political corruption in a small town. In 1950 Holden played Joe Gillis in *SUNSET BOULEVARD*, the tale of an aging actress gone mad. Gloria Swanson & Erich (THE LADY & THE MONSTER) Von Stroheim also starred. Holden was featured as Ransome in the 1967 James Bond spoof *CASINO ROYALE* with David (OLD DRACULA) Niven and Peter (BEING THERE) Sellers. Holden played Mr. Wolkowski in 1974's *OPEN SEASON*, a modern version of *THE MOST DANGEROUS GAME* in which 3 crazed Vietnam veterans, played by Peter (FUTUREWORLD) Faedo, John Phillip (SABRARELLA) Law & Richard (VAMPIRE) Lynch, hunt for human prey and are in turn hunted down by Holden. Also in 1974 Holden starred with Paul Newman & Steve McQueen in Irwin Allen's disaster epic *THE TOWERING INFERNO*. He played Jim Dun-

can. In 1976 Holden starred in *NETWORK* as Max Schumacher, a veteran newsman at a near-future television network. Peter (LOST HORIZON) Finch & Faye (EYES OF LAURA MARS) Dunaway costarred and Paddy (ALTERED STATES) Chayetsky, who died last year, wrote the screenplay. In 1978's *DAMIEN—OMEN II* Holden starred as Richard Thorn, the ill-fated foster father of the devil's son. In 1980 Holden & Paul Newman were again threatened by an Irwin Allen disaster. Holden, as Shelby Gimre, faced a volcanic eruption on a small tropical island in *WHEN TIME RAN OUT*.

For his performance in these films & the many others from *BORN YESTERDAY*, *STALAG 17* & *SATAN NEVER SLEEPS TO THE BRIDGE ON THE RIVER KWAI*, *THE WILD BUNCH* & *THE DEVIL'S BRIGADE*, William Holden will be remembered & greatly missed.



Jane of the Jungle (ENID MARKEY) has gone to join the original Tarzan, ELMO LINCOLN.

SIRKI SUMMONS 13 MORE

During the fall of 1981 Prince Sirki claimed 13 more horror, science fiction & fantasy film personalities.

Actress Sandra Francis Donat died on October 3 at the age of 47. Miss Donat appeared in *THE SPY IN THE SKY* in 1958 with Steve (BEAST FROM 20,000 FATHOMS) Brodie.

Pulitzer Prize-winning playwright Mary Coyle Chase died on October 13 at the age of 74. Miss Chase wrote the fantasy classic "Harvey," which was filmed in 1950. Jimmy Stewart starred as Elwood P. Dowd, the man whose closest friend is a large, invisible rabbit.

Character actor Frank DeKova died on October 19 at the age of 71. DeKova costarred as the villain in *TEENAGE CAVERN* in 1958 with Robert (Mae from U.N.C.L.E.) Vaughn. In 1961 he was featured in George Pal's *ATLANTIS, THE LOST CONTINENT* as Sonny. DeKova also appeared in *THE SWORD OF ALI BABA* (1964) as Baba. On television DeKova starred in the 1962 episode of Boris Karloff's *Thriller* entitled "La Strage." He also appeared in an episode of *Alfred Hitchcock Presents* in 1962 and was in *The Incredible Hulk* in '68.

Character actor Michael Granger died on October 22 at the age of 55. He appeared with Johnny Weissmuller in the jungle film feature *JUNGLE MOON MEN* in 1954 and was Frank Buchanan in *THE CREATURE WITH THE ATOM BRAIN* (1955) with Richard (CREATURE FROM THE BLACK LAGOON) Denning.

Deborah Raffel, the 25-year-old actress who played the schizophrenic patient in 1980's *ALTERED STATES* died of a heart attack on October 24.

Edith Head, an 8-time Academy Award-winning costume designer, died on October 24 at the age of 82. Miss Head designed costumes for *I MARRIED A WITCH* (1942) & *THE MAN WHO WOULD BE KING* (1975). She also served as costume designer for many films directed by Alfred Hitchcock including *VERTIGO* (1957), *PSYCHO* (1960), *MARNIE* (1964) & *FAMILY PLOT* (1976).

Character actor Gleason Anders died on October 26 at the age of 92. Anders appeared in *TARZAN'S PERIL* in 1950 as a gun-runner. Lex Barker starred as Tarzan. In 1951 Anders costarred with David (ANDROMEDA STRAIN) Wayne & Raymond (GODZILLA) Burr in the remake of "M." Anders played Biggles.

British character actor John Warburton died on October 27 at the age of 78. Warburton appeared in *SECRETS OF THE FRENCH POLICE* (1932) as Leon Renault. Frank (WIZARD OF OZ) Morgan also starred. In 1946 Warburton played Marley in *TARZAN & THE HUNTRESS* with Johnny Weissmuller.

Enid Markey, the first actress to play Jane Porter, film mate of Tarzan, died on November 15 at the age of 85. Miss Markey appeared in the silent films *TARZAN OF THE APES* (1918) & *THE ROMANCE OF TARZAN* (1918) with Elmo Lincoln as the Lord of the Jungle. In 1956 Miss Markey appeared in an episode of *Alfred Hitchcock Presents* entitled "The Legacy."

British cinematographer Denis Coop died on August 16 at the age of 61. Coop received a special Academy Award for his work as director of special photography for *SUPERMAN* (1978). Coop was also the director of flying unit photography for *SUPERMAN II* (1981). Coop served as cinematographer for *BUNNY LAKE IS MISSING* in 1965.

Actress Ann Harding died at the age of 79 on September 1. Ms. Harding starred as Mary, Duchess of Towers, with Gary Cooper in the 1935 fantasy picture *1887*. In 1935 she costarred with Basil Rathbone in *LOVE FROM A STRANGER*. In the 1956 tale of reincarnation *I'VE LIVED BEFORE* she played Jane Stone. Ms. Harding also appeared in a 1961 episode of *Alfred Hitchcock Presents* entitled "A Jury of Her Peers."

"OMEGA MAN" DIRECTOR KILLED IN FREAK ACCIDENT

Director Boris Sagal was fatally injured on 22 May 1981 when he walked into spinning helicopter blades on Mt. Hood. He was 58. Ironically, in 1967 Sagal was the director of the Man from U.N.C.L.E. feature film *THE HELICOPTER SPIES* and co-director of Rod Serling's *Night Gallery* pilot film. He directed *Houser's Memory* (TVM-1970) with David McCallum and *THE OMEGA MAN*, the second filmed version of Richard Matheson's "I am Legend" in 1971. Charlton Heston starred as the Last Man on Earth not affected by a vampire plague. Sagal also directed Roger Moore & Patrick MacNee as Holmes & Watson in the 1976 telefilm *Shirley Holmes in New York*. Also on television Sagal directed 3 episodes of Rod Serling's *Twilight Zone* in 1961: "The Silence," "Two," & "The Arrival." At the time of his death Sagal was working on a telefilm entitled *World War III*.



Was this FRANK DEKOVA? Pardon—and correct us—if we're wrong. At right: Richard Hale as he appeared with Vincent Price in *TOWER OF LONDON* in 1982.

4 MORE TAKEN TO DEATH'S DOMAIN

Veteran character actor Arthur O'Connell died on 18 May 1981 at the age of 73. O'Connell costarred with Tony Randall in George Pal's *THE 7 FACES OF DR. LAO* in 1964. He portrayed greedy land baron Clint Stark whose schemes were thwarted by the magical circus of Dr. Lao. In 1965 O'Connell played Garius Green III in Disney's *THE MONKEYS' UNCLE* and Wigwam in *THE SILENCERS*, a spy thriller with Dean Martin as Matt Helm. He was Col. Donald Reed in 1966's *FANTASTIC VOYAGE* and Prof. Wald in *BIRDS DO IT* the same year. In 1967 he played the ill-fated victim of superhuman brain power in George Pal's *THE POWER* with George (LOVE AT FIRST BITE) Hamilton & Michael (Kluge) Rennie. In 1967 O'Connell also costarred with Don Knotts in *THE RELUCTANT ASTRONAUT* as Buck Fleming. He was John in *A TASTE OF EVIL* (TVM-1972) and faced hordes of rats in *BEN* (1972) as Billy Hatfield. In 1973 he was featured in *WICKED*, *WICKED* as the hotel engineer. On television O'Connell played Edwin Carpenter in *The Second Hundred Years* from 1967 to 1968. He also appeared in episodes of *Wild Wild West*, *Voyage to the Bottom of the Sea*, *Night Gallery*, and *Ghost Story* in an episode entitled "Elegy for a Vampire."



NATALIE. Gone to the Darkening Wood.

2 CHARACTER ACTORS DIE

Richard Hale died on 18 May 1981 at the age of 68. Hale appeared as Tyrus in the 1962 version of *TOWER OF LONDON* with Vincent Price. In 1969 he played the doctor in the *Night Gallery* television pilot film with Joan Crawford. Also on TV Hale starred as Ernest Von Krell in "The Greatest Monster of Them All" episode of *Allied Hitchcock Presents* in 1961. In 1962 he portrayed Prof. LaSmer in the *Thriller* episode entitled "The Incredible Dr. Markesman" with Boris Karloff. On *Star Trek*, Hale played Goro in "The Paradise Syndrome" episode in 1968. Hale also appeared in episodes of *One Step Beyond* & *The Munsters*.

On May 24th British character actor Jack Warner died at the age of 85. In 1951 Warner was featured in *VALLEY OF EAGLES* and played Jorkins in *A CHRISTMAS CAROL*. Warner was Insp. Lomax in 1955's *THE CREEPING UNKNOWN* (known in England as *THE QUATERMASS EXPERIMENT*), the first film dealing with the remarkable exploits of Prof. Quatermass as played by Brian Donlevy. In 1978 Warner played the stonemason in the thriller *DOMINO* with Jean Simmons & Cliff Robertson.



The late Arthur O'Connell did a double snake—or, double take—when he observed the similarity between himself & the serpent in *THE 7 FACES OF DR. LAO*.

LAST MINUTE LOSSES

As we go to press, the second alcohol-related tragedy (first *BNI Holden*, then *Natalie Wood*) has just occurred, Nov. 28. Natalie was only 43 when she drowned in the waters of Catalina Island, where *THE ISLAND OF LOST SOULS* was made in 1933. Had she & *BNI Holden* been completely sober at the time of their deaths, possibly both would still be alive. (Ordinarily an *Obituary* is no place to sermonize but your editor, who feels a responsibility toward his young, impressionable readers, would like to think that if Mr. Holden & Ms. Wood could speak to you now, they might counsel you as I, to consider well the effects of alcohol.) Natalie was in the sci-fi & fantasy films *METEO*, *MIRACLE ON 34TH STREET*, *THE GHOST & MRS. MUIR*, *THE GREAT RACE*, the James Dean classic *REBEL WITHOUT A CAUSE* and, ironically, *NO SAD SONGS FOR ME*. At the time of her demise she was acting in the multimillion dollar sci-fi film *BRAINSTORM* which hopefully will be completed with a double. Lost: a lovely actress, the last half of a long career that began as a child in 1945 with... *TOMORROW IS FOREVER*.

And Stanley Clements: *GHOSTS ON THE LOOSE*, *SPOOK CHASERS* & *ROCKET MAN*.

—Harris M. Lentz, III

JACK ALBERTSON DIES

Jack Albertson, a veteran character actor on stage, screen & television, died at the age of 74 on 25 November 1981. Albertson, who was best known for his starring role in television's *Chevy Chase & the Mums*, first appeared on screen in 1947's Christmas fantasy *MIRACLE ON 34TH STREET* as a post office employee. Edmund (THEM!) Gwenn starred as Kris Kringle. In 1957 Albertson costarred as Dr. J. Winston Shielts in the Lon Chaney Sr. biopic *THE MAN OF A THOUSAND FACES* in which James Cagney starred as Chaney. Albertson played a reporter in Walt Disney's *THE SHAGGY DOG* in 1959 and was Mr. Barley in *SON OF FLUBBER* in 1962. In 1971 Albertson played Grandpa Joe in *WILLIE WONKA & THE CHOCOLATE FACTORY*. Albertson also starred as Dobbs in the recently released horror film *DEAD & BURIED* with Melody (FLASH GORDON) Andersen. On television Albertson starred in a 1954 episode of *Inner Sanctum* entitled "The Skull Beneath." In 1958 he played Tintin Ping Pong in "The Land of Green Glazes" tale from *Shirley Temple's Storybook*. He appeared in 2 episodes of Rod Serling's *Twilight Zone*—"The Shelter" in 1961 & "I Dream of Genie" in 1963 as the genie. He also appeared in *Land of the Giants* episodes entitled "Return of Irida" & "Panic" in 1969 and an episode of *The Immortal* the following year. In 1972 Albertson appeared in the *Night Gallery* episode entitled "Dead Weight."



"I am the Walrus", the model from **SINBAD AND THE EYE OF THE TIGER** seems to be saying, as it was displayed in The Museum of Modern Art.

was a device used to make a story point. I think it worked out quite nicely."

Ray Harryhausen vigorously resists analysis of his films. He is a strong believer that a filmgoer's analysis and awareness of his techniques will ruin the experience of seeing the film. And he wants people to enjoy his films, more than anything else. "This matter of picking apart every scene and analyzing it, this is not important to the public who want to be entertained. This trivial breaking-down is done by film buffs who usually do not pay to see the picture." Special effects pictures are "raked over the coals" in the fan magazines, and are "criticized undly for anything but good entertainment." Although Harryhausen must see his films frame by frame, he sees no point in anyone else doing so.

a fondness for jason

With its big budget, big stars, and blitzkreig media attention, **CLASH OF THE TITANS** is Ray Harryhausen's blockbuster-to-date. But, when pressed, he will express a fondness for a film that was released back in 1963, **JASON**



The Lord of the Marsh, Calibos, approaches Andromeda (Judith Bowker) with his kindly proposal: "Submit...or die!"



Perseus could probably use a drink about now! How about a Stinger, Perseus? Or perhaps... a Zombie?

THE TITANS. His trip included Japan, Singapore, and even an opening in a small theater deep in the jungles of Malaysia. The audiences are not strangers to his work. His Sinbad films have always been wildly popular overseas.

Having worked with his biggest budget with **CLASH**, and having had his biggest money-making hit, Harryhausen was asked whether he thought **CLASH** contained his best work in animation. "It's very hard for me to say," he replied. "To judge in that respect. It's for others to say. People seem to like it."

Harryhausen has had a year or so to review and reflect upon the sequences he animated in **CLASH**. Would he change any of them, if he could? "You always feel like you would like to change certain things after you make a film. But I think, given the subject matter, things worked out rather nicely."

There are some who hold the opinion that the scenes involving Bubo, the robotic owl, slow the film's pace to a crawl. This is not because of the special effects, which are splendid, but because of the derivative nature of the character, given the glut of cutesy robots in fantasy films.

But Harryhausen doesn't feel that way. In fact, he stresses the point that the concept of metal-made beings "goes back to Greek mythology." Referring to the huge statue-come-to-life in **JASON AND THE ARGONAUTS**, he continues, "Talos was a robot, in a sense. Of course, in the Arabian Nights tales you find many robots. It was not a 20th Century concept at all. Bubo



Bubo, as he was displayed in the Museum of Modern Art.



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The Lord of the Marsh, Caliboe, appronchee Andromeda (Judith Bowker) with his kindly proposal: "Submit...or die!"



Long considered the Supreme Being among actors, Laurence Olivier controls the destinies of men as Zeus.



On display in the Modern Museum of Art, the old stone face!



The Minotaur on display in the Modern Museum...and that's no bull!



Pegasus touches down in a clearing, as Perseus and Ammon look on.



Perseus and his men prepare to enter the Gorgon's grotto.



The Three Stooges, er, Stygian Witches have a bone to pick!

AND THE ARGONAUTS. "Yes, it was my favorite for a good many years."

The reasons are obvious. Not since KING KONG has stop-motion animation been shown in all its glory, until JASON. Harryhausen brought to vivid life demonic harpys; Talos, the bronze giant; the seven-headed hydra; Neptune, the God of the Sea; and, in one of the greatest special effects sequences ever, the sword battle between Jason's crew and the children of the Hydra's teeth: living skeletons.

However, JASON was not a commercial success. "We never make a picture without hoping for success," he says. "Sometimes it surprises you when it doesn't."

JASON was released after the filmworld had been saturated with Hercules-type muscle pictures. "Some people thought it was an Italian-made picture, which it was not. But its re-issue was very popular." Indeed, Harryhausen can take pride in the high esteem in which JASON has been held in the nearly twenty years since its initial release.

modern museum of monsters

Ray Harryhausen's prestige was further enhanced this year when the Museum of Modern Art in New York City held an exhibition of some of his works. These include working models of the creatures from many of his films, notably the Medusa, the Kraken, Pegasus, and Bubo from CLASH OF THE TITANS; the hydra from JASON AND THE ARGONAUTS; the skeleton from SEVENTH VOYAGE OF SINBAD; a selinte from THE FIRST MEN IN THE MOON, and some others.

When asked whether it was difficult for him to be separated from his models, which he cherishes and normally holds in great secrecy, Harryhausen laughed and said, "Well, I don't take them to bed with me!" And, referring to the models for CLASH OF THE TITANS, "I think I saw quite a lot of them for two years. Yes, I can bear the separation."

The exhibition also included pre-production paintings and a continuous showing of highlights of animated sequences from his films. The show proved such a great success that it was held over for many weeks. "It was certainly quite a thrill," Harryhausen commented of the show. "What very much surprised me was the great interest people had in my line of work."

sinbad in limbo

Even as they wait in line to see CLASH OF THE TITANS again, many people will want to know: what will be Ray Harryhausen's next project, and when will it begin? "That is in the lap of the gods," answers Harryhausen. "We have no commitment at the moment. We would like to find a subject that's different."

When Mr. Harryhausen speaks of "we" it can be assumed he is referring to his partnership with



The beauty and grace of Pegasus were captured when the model was displayed in the Museum of Modern Art in New York.

Charles H. Schneer, who has produced most of the films Harryhausen has made.

Despite his big-budget situation on *CLASH*, Harryhausen denies that a bigger budget will be needed for his next project, or that it will influence the approach that is taken. "Every subject matter has to be treated in its own way. At the moment, we have not picked the subject. 'Sinbad' is in limbo." He is speaking of *SINBAD GOES TO MARS*, the working title of a film that Harryhausen has been tinkering with doing for some time.

FM has learned, however, that producer Schneer is not happy with the *SINBAD* script, and would prefer that they do a story with a more contemporary theme, and with fewer stop-motion effects. *CLASH OF THE TITANS* had many, and filming it was a grueling experience for Harryhausen.

Whatever the next project might be, Ray Harryhausen can be assured that a very large audience will be waiting for it. The high expectations and close scrutiny are not something he welcomes, but are the price he pays for being the best.

END



Bubo's wisdom keeps Perseus from making a boo-boo on his quest.

a devil of a time:

SATAN'S SLAVES

by R. & D. Lamprey



Louise Fletcher in the midst of a hurricane of horror, holding a horribly burned victim in her arms in EXORCIST II.

MIDNIGHT on a rain-swept October eve. A full moon overhead beamed down silvery shafts of eerie luminescence, spilled across the dark green grass & slippery cement surrounding Prof. Harrington's country estate and palely lit his way as he maneuvered his '58 Sedan into the driveway.

Prof. Harrington twisted the ignition key; the engine died; the headlights blinked out.

Across the street, thru the curtain of trees, a dim sparkle of light flared up. Abruptly a shrill screeching sound pierced the still air.

Prof. Harrington gasped.

He turned.

He stared.

The pinpoint of light was undulating...waving...*changing*. A fireball of dirty black smoke burst forth and from it rose—

—a nightmare born of the pits of Hell. A twisted, gargantuan creature with orbs that coruscated with the flames of a thousand fires in Inferno. With slaverling lips it came; stalking, trampling, searching...

Harrington screamed. *It had come; it had come at last, to settle the score, to give the Devil His due.*

He climbed back into the car and bolted backwards from the garage. In his terror he slammed the auto into a telephone pole which came crashing down from the sky, smashing into the machine...



The unforgettable Fire Beast from Hell in the film known in England as NIGHT OF THE DEMON.

Bleeding—but alive—Harrington stumbled out of the wreckage and crawled across the ground. Sharp pieces of gravel bit into his flesh and drew blood as, whimpering, he groped onward. The wires were down and spitting forth electrical sparks.

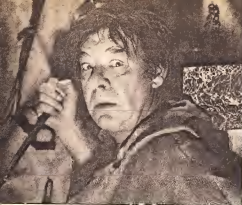
And all the time that *thing* overhead, reaching down, down, reaching for him...

Fortunately, Harrington never felt the gigantic talons pluck him up and tear savagely into his body; he had already been blasted by the heat—electrocuted—when he touched the live wires...

the devil commands

You have just relived one of the most terrifying scenes in fright film history: the opening of Columbia Pictures' 1958 classic motion picture of hell-spawned horror, **THE CURSE OF THE DEMON**. A film that tells of devil-cults & death-worship...and the minions of His Satanic Majesty.

Satan's slaves. Be they mindless megalosaurian monsters like the giant, dragonish anthropoid in **CURSE OF THE DEMON**, or the seemingly innocent child, Damien, in 20th Century-



Lon as Lucifer Himself in **THE DEVIL'S MESSENGER**.



Fiery Climax as acolytes of Satan are surrounded by flames in **THE DEVIL'S BRIDE**.



You'll get into a kettle of trouble, girl, if you listen to that old witch! (From **THE UNDEAD**.)

Fox's **THE OMEN**, or the personification of Evil itself in Tigon's **THE CREEPING FLESH**, they all have one thing in common:

They are the slaves of Satan. Panicky puppets manipulated by the Devil himself, in order to "give the Devil his due."

aerial eerie-all reptile

One of the earliest films to feature a creature from hell was PRC's **THE FLYING SERPENT** of 1946 starring George Zucco. Zucco, as Andrew Forbes, is a firm believer in the superstitious lore of yesteryear. He succeeds in summoning up the winged messenger of death, Quetzalcoatl, and uses the oversized reptilian bird to cause a series of mysterious deaths in his local vicinity.

5 years before **THE FLYING SERPENT** winged its way across the nation, the Telefilm Company treated us to **THE DEVIL, CHECKS UP** (1941), a war-time "propaganda" film. The monstrous Adolf Hitler is shown as an emissary of the Devil, rising to superhuman power thru the magic of Lucifer himself. Bobby Watson & Joe Devlin starred in this British feature.

the nonliving

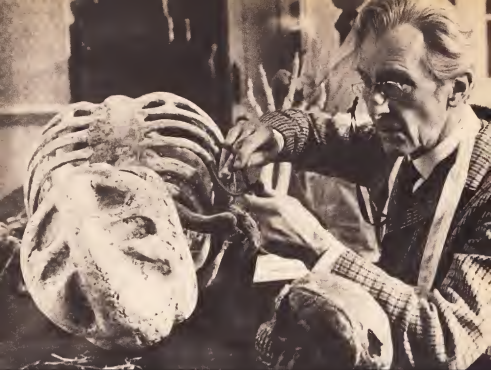
THE UNDEAD was a tongue-in-cheek American-International film of 1956 starring the lovely Allison Hayes (now deceased). Ms. Hayes played a witch who became interested in the hero of the film, Richard Garland. Even Old Scratch himself made an appearance too—complete with satanic goatee, red pitchfork & long, pointed ears. Roger Corman directed.

tour(neau)-de-force

1958 saw the release of **CURSE OF THE DEMON** (known in Britain under its original title **THE NIGHT OF THE DEMON**). Starring Dana Andrews, Niall MacGinnis & Peggy Cummins, this picture has rightly been hailed as "a rare gem" in the field of the fantastic. The late Jacques Tourneau, who had an incredible talent for terror as evidenced by his earlier work in the genre (much of it for Val Lewton's series of creepy classics made in the 1940s), directed **DEMON** and turned it into a tour-de-force of monstrous mayhem. Briefly, the plot concerns the machinations of Dr. Julian Karswell (Niall MacGinnis), leader of a devil cult which is under investigation by an American scientist, Dr. John Holden (Dana Andrews). Karswell simply wants peace & privacy for himself & his followers but Holden is determined to expose Karswell as a fraud & charlatan. By the end of the film, however, Holden has indeed become convinced that the Powers of Darkness are all too terribly real...

if the demon had been fired

In top form, director Tourneau built up the picture's pulse-pounding suspense right from the opening few frames. Actually, the film would



Peter Cushing examines amazing (and eventually menacing) giant prehistoric skeleton in **THE CREEPING FLESH**.

work just as well without the fire demon and, in fact, it was originally conceived & shot without such a creature. But the executive board at Columbia Pictures (as the story goes) looked at the finished product and said, "What? No monster? Put in a monster!" So the 2 scenes featuring the demon were shot & inserted in the final print to satisfy the producers. Toward the end of his life, director Tourneau had been quoted as saying: "I wanted, at the very end [of the film], to include only 4 frames of the monster coming up [with Karswell] and throwing him down. After I left, the producer put a monster scene in the beginning." It can plainly be seen, when watching **CURSE OF THE DEMON**, that the project was originally conceived without the inclusion of the demon itself. In fact, the original 1958 press release reported the story as ending with Karswell getting run over by a train, not mutilated by the demon. This seems to suggest that the monster was, indeed, included in the film at the "eleventh hour" on direct executive orders. Dana Andrews, the star of the picture, once said that the very first draft of the script had Karswell involved in a fatal car crash at the story's conclusion. Nonethe-

less, **CURSE OF THE DEMON** is one film that should not be missed by anyone who holds an interest in the macabre.

barbara steeles sunday

In 1961 AIP bought Mario Bava's Italian classic, **THE MASK OF THE DEMON**, for U.S. distribution under the title **BLACK SUNDAY**. Well known to aficionados of the horror film, this subtle, intelligently made black-&-white tale of witchcraft & vampirism in 17th-century Moldavia brought femme fatale Barbara Steele to the attention of moviegoers thruout the world. (American-International was so impressed with Barbara's talent they "imported" her to America to star opposite Vincent Price in the company's second Edgar Allan Poe adaptation, **THE PIT & THE PENDULUM**, later that year.)

BLACK SUNDAY begins with the execution of Asa the witch and her lover Javutich for ungodly crimes (vampirism) against the State. Two centuries later, in 1830, Dr. Choma & his young assistant Gorobec come across the tomb of Asa in a rotting cathedral. Choma accidentally cuts his



THE FLYING SERPENT, predecessor of RODAN?

hand and a drop of blood falls onto Asa's remains. Chomas & Gorobec leave the place but outside encounter the beautiful Katia, who is a descendant of the witch Asa. (Barbara Steele plays both Katia and Asa.) While Gorobec talks with the lovely Princess Katia, inside the chapel Asa rises from the dead thru the life-restoring blood of Dr. Choma. In time Asa regains enough strength to command Javutich to rise from his grave and bring Dr. Choma back to the chapel so that she may drink more of his blood and thereby gain strength enough to walk the earth once again...

articles of evil

THE DEVIL'S MESSENGER was the title of a 1962 Herts-Lion film release starring the late Lon Chaney Jr. Chaney played Lucifer himself (without the frills) altho these scenes with Chaney were only a "framing" device used to cement together a motion picture comprised of 3 short terror tales (in the Amicus tradition). Satan's slave this go-round was a young woman whose job was to deliver to the living people on Earth special articles which Lucifer has "contaminated" with his own special brand of evil. THE DEVIL'S MESSENGER was filmed in Europe as a pilot for a projected terrorvision series called #13 *Demon Street* but such a series never materialized.

satan's bride & satan's baby

1968 saw the release of THE DEVIL'S BRIDE (THE DEVIL RIDES OUT in England), a Ham-

mer film starring Christopher Lee. Directed by Terence Fisher, THE DEVIL'S BRIDE concerns itself mainly with Chris Lee's battle against a deadly Satanic cult, tho manifestations of slaves of the Devil appear thruout the picture.

That same year 20th Century-Fox released a blockbuster of a film: ROSEMARY'S BABY, starring Mia Farrow & John Cassavettes (later seen in Brian DePalma's THE FURY). Ms. Farrow becomes impregnated by the Devil during the course of this potent exercise in screen terror and gives birth to the first child of Satan—an idea Fox later carried to extremes in THE OMEN of 1976, wherein another child of Satan is purported to be "the Anti-Christ," the demon-in-human-form who will eventually cause the destruction of the entire world. In the 1978 followup, DAMIEN: OMEN 2, the child is now in adolescence and causing even more horrid havoc. Altho OMEN 2 came nowhere near its predecessor in terms of quality chills & thrills, the pair was successful enough to warrant a 3d & final film in the series, OMEN 3, released in 1980.

creep/chris/cush

Tigon Films' 1973 picture of tangible evil, THE CREEPING FLESH, is one production that has undeservingly faded into obscurity. Starring Christopher Lee & Peter Cushing as rival brothers & scientists, the film concentrates on Cushing and chronicles the adventures leading up to the unleashing of a tangible form of Pure Evil on Earth. This highly original idea was formulated by writer Peter Spencey and directed by Freddie Francis. THE CREEPING FLESH is one film that'll really make your flesh creep!

exercises in evil

Of course probably the most famous film of recent times dealing with the emissaries of Lucifer must be THE EXORCIST of 1973, Warner Brothers' tale of the demonic possession of a young child (Linda Blair). As Regan MacNeil, daughter of a movie star, Linda suddenly begins acting strangely (and that's putting it mildly!) As time progresses she becomes more & more hostile & terrifying to behold. She screams profanities at her family & attending physicians and eventually metamorphs into a horribly scarred, yellow-eyed, snake-tongued monstrosity that is able to levitate and cause violent deaths to the people around her. She is found to be possessed by a demon from Hell (not possessed by Satan himself) and an exorcism finally reverts things to normal—or does it?

For in 1977 Linda was back in EXORCIST 2: THE HERETIC. More symbolic than cut-&-dried, THE HERETIC failed to garner enough attention to warrant a 3d in the series. Which is probably just as well. The only thing that saved THE HERETIC from being Universally panned was that it was a Warner Bros. pic.

END



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ly to risk at the bidding
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way most of them appear
to be? creates huge, hor-
rifically ugly Claw
Monsters! He uses them
in an attempt to ward off
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Asian diamond mine. Do
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ture is half bone, half ben-
dable...and all blood car-
dinal terror! You must be
strong to sit still while watch-
ing this terrifying flick!
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Warning! Beware their
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female spy from an exotic
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devices to destroy people.
She also uses her advan-
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ing! Black and White, in
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sion! No science-fiction
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likes of which has never
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DRAWN BY

Jack Davis



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GRAVEYARD EXAMINER

**CREATURE
FEATURES**

DEAD-LETTER EDITION

FINAL

ALMOST FILERS

Here's the part of editing the GE which we Filers hate, delete, and loathe above all! Whenever we have a contest, quiz, trivia question, or art showcase, there are those whose work gets selected—and those who don't! Usually, the problem we've encountered with submissions of artwork is that they are done in pencil, which erases and means the place unfit for reproduction, or it's too close (or coincidental) to something we've already run, or it was titled, created, and/or mutilated in the studio.

Anyway—since we started the Monster File in these many, many issues ago, we have received more submissions from would-be Gogones than you can shake a paint brush at. It seemed only fair to us that whenever possible, we at least acknowledge your creative souls in our pages. Thus, in addition to our regular Monster File, we'll hereafter be listing on an irregular basis the names of those who came close to making the ghoulish grade!

Our thanks and appreciation for submissions goes to:

Alta Brodie of Little Rock, Arkansas
David Cantley of Travis AFB, California
Chris Knefel of Elgin, Oklahoma
Kevin Leag of Williams Lake, B.C.
Mike Cardoso of Pleasantville, New York
Mike Hovard of Trenton, New Jersey
Jerry Kautz of Anderson, Massachusetts
Mike Cox of Colorado Springs, Colorado
Joe Julliano of Bedford, Nevada
David Askew of Glenview, New York
James Wilson, Hampton-Hawport News, Virginia

Debbie Gaven of Sydney, Australia
Steve Carter of Ocean Springs, Mississippi
Patrick Corveto of Moberly, Indiana
Glenn Howard of Orlando, Florida
Jill Karta of Ironwood, Michigan
F.A. Jose of Cebu City, Philippines
Rob Williams, of Elberta, Massachusetts
Sergio Pardo of Elberta, Michigan
C.G. Roberts of Skokie, Illinois (17)
Bosnian Taz of San Francisco, California
Renee Phillips of Birmingham, New York
Albert Ugras of Whetstone Springs, Illinois

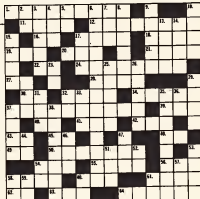
We will continue to publish the names of you fellow toilers in the graveyard as space permits.
Until nexttime, keep up the nasty work!

Toby Witt of Ontario, Oregon
David Riley of Lubbock, Texas
Denny Martin of El Paso, Texas
Richard Cameron of Audubon, Pennsylvania
Jeff Henninger of Rock Falls, Illinois
Dave Shelton of Landerhill, Florida
Michael Kovacs of Trenton, New Jersey
Derek Soderberg of Lindenwood, Illinois
Brian Jones of Rogers, Washington
Shawn Johnson of Uppland, Michigan
No-Info name Policy of Berlin, New York

Berry Erby of Pontiac, Mississippi
A.M. Jones of San Antonio, Texas
Craig Ellis of Garberville, Ontario
Steve Oliver of San Bruno, California
Paul Pasquon of Irvine, New York
John West of Albuquerque, New Mexico
The Stepmom of Mr. Bolly, New Jersey
Marlene Teresa Doby of Cincinnati, Ohio
Bobby Dale of Wichita, Kansas
F. Lanza of Miami, Florida
Nick Leeburg of Knoxville, Texas
Robert Jimenez of Newark, New Jersey

FROM PAWPRINTS PAWPRINTS PAWPRINTS

In an effort to keep GE readers up-to-date on the latest in monster material, the birthday card pictured at left is now on-sale at your local gift shop. If you are unable to locate one to give to your favorite fiend, drop a note to Pawprints, Jeffery, New Hampshire 03452. Artist on the series is Wallace Tripp.



Across

1. The first vampire flick
2. Frankenstein accessory
3. Onscale victim
4. King's slumping ground
5. UNKOWN, 1957 film
6. Winal DeBum's main fall from
7. THE THING WITH _____
8. Fox of the Empire, for short
9. Besides Jack and Carl, how many survived 18 scenes?
10. Part of Jack's ghost's famous phrases
11. Famous Japanese creature
12. Intake of actor _____ who played King's captor
13. One of the famous Apes
14. Title of the FM department
15. Ranger field
16. Famous film rebel
17. Another name for Spider-man
18. Randall's Dr.
19. Drac actor intake
20. Fantasy author Carter
21. Three apes used to remount the Drac or Zeddie
22. Intake of student of 2 down
23. What came from beneath the sea?
24. First scene of MYSTICUS ISLAND director
25. Intake of popular TV SF show
26. Michael Caine horror flick
27. Haggard occult opus
28. Word to describe Mulder's high priestesses
29. Mr. Crawl
30. Abominable Snowman
31. Silencing orator, quite deadly
32. Vampire trademark
33. Intake of 1958 monster flick starring John Akeley and Sandra Knight
34. Where monster movies are made
35. Shred and Paganus

Down

1. Giant gorilla's emblem
2. Famous sequel line
3. Hecate's realm
4. Another word for stile
5. Magic film, 1901
6. PHANTOM FROM THOUSAND LEAGUES
7. Word to describe 1 across
8. JACK THE _____ KILLER
9. Superman character Margat
10. TIME MACHINE people
11. Chubby St. and Jt.
12. With 37 down, gaudier SF film
13. Abah's get just ice
14. SON _____
15. Mr. Strange
16. Quail's Dame
17. Crawford's captagon
18. Word to describe modes of horns of 45 across
19. Word to describe
20. STAR WARS soundtrack
21. The Man's need
22. Closest of Mithelbat vampire
23. Home of the Three Lancers Guardians
24. Set 13 down
25. Ransom SF/horror film
26. Last part of night
27. PLANET OF _____ APES
28. WAR OF THE WORLDS M.S. Robinson
29. Studio which produced horror flicks
30. What 'mutilate' and 'carve' have in common
31. THE TARANTULA and THEM
32. Gith 48 across
33. MILLION YEARS B.C.
34. Sneaky SF/horror film, abbreviated
35. Late Hovardian Wood, in France
36. THE EARTH'S CORE
37. What has red hair have in common

MORE IMPRESSIONS OF THE UNTHINKABLE!

Although we announced the winner of the GE portrait contest two issues ago, we thought you'd enjoy getting a peek at a few of the runners-up in our "What Does the Graveyard Examiner Look Like?" contest. The decision, as you can see, was not an easy one for us to make. Thanks to the following for their fine artistic interpretations: Scott Travis, Craig Hunter, Julie Nelson (who submitted one of the only Lady GEs), Robert D. Sisk, and Scott Allen. Thanks, people! (You are people, aren't you...?)



THE PRINTED WEIRD

Before we get into this month's books, a few issues back we asked for lists of books you'd like to see in the stores. Debbie Painter writes, "You see there are some books on celebrities and filmmakers which I'd like to read and can't understand why I've never seen them. They are: THE FILMS OF WILLIS O'BRIEN, THE LONG CHANEY SR. STORY, THE FILMS OF EYENAK ANKERS, and Ray Harryhausen's biography. Milton Moore adds one to that list, a volume which we happen to think would go over enormously well: THE FILMS OF STEVE REEVES. Let's see if we can get petitions and letters from readers on any of these, or any you might have in mind. We'll be happy to send them on to publishers we feel may be interested.

As for new books, the real gem is THE MAKING OF RAIDERS OF THE LOST ARK, by Derek Taylor from Ballantine. This paperback tells you everything you could possibly want to know about that film—and then some! Great photos highlight the very informative text.

On the fiction front, the last two volumes of Barlow's Matthew Swain series are out. The first, HOT TIME IN OLD TOWN, introduces us to the 21st century private eye and is an interesting escape in "a radiation-soaked mutant enclave" where Swain discovers a secret so deadly that it has been paid for with a thousand lives. If you're a short story buff, and a classic short story buff to boot, the books to get are Playboy Paperbacks' two volume set of the best from GALAXY Magazine. There are lapidary stories here from Asimov, Silverberg, Larry Riven, and others, with very interesting introductions by the authors themselves. There's also an index in volume two to all the stories, articles, and reviews ever published in that late, lamented SF magazine.

Finally, for comic strip fans, Quick Fox is publishing BUCK ROGERS IN THE 20th CENTURY, a collection of the recent strips by Gary Morrow and Jim Lawrence. The price tag is \$12.95, but it's worth it; in addition to the w and color artwork and stories, you get a priceless introduction written by Buck himself, Buster Crabbe. OH WELL...

Thanks to the Crossword Puzzle, Yo Ode GE and Graveyard Examiners have been squeezed out this issue. They'll return next issue, space allowing. So will Master File, which gave up its left to the artistry of the Graveyard portrait painters. You think it's easy scheduling all this stuff? And by candlelight, no less? (And the first person who asks, "Where's Professor Greenboard, whose return was promised way back when?" will be sentenced to a vacation on the Island of Dr. Morrow. The reason the good Prof's not among us is because, as of the GE deadline, we hadn't received any quivering queries from our readers. As soon as they arrive, harpnet: we'll make room for the supernatural saga.)

THE HORRORWORLD REPORTER

THE THING-- UNFROZEN AGAIN!



In the winter of 1967 a group of men are commissioned by the United States National Science Foundation to gather scientific data on the continent of Antarctica.

What they discover on this remote outpost is bizarre and unsettling. "The Thing" tells of this American research expedition and what happens to them when the once-dreaded "Thing" is unleashed, creating havoc and death at the isolated base and threatening all of humankind.

John Carpenter's "The Thing" stars Kurt Russell, and is directed by John Carpenter from a screenplay by Bill Lancaster, based on the story "Who Goes There?" in 1938 John W. Campbell, Jr., writing under the name Don A. Stuart, shocked the literary world with his science-fiction novel, and in 1952 Howard Hawks and Christian Nyby took "Who Goes There?" and brought it to the screen as the film classic "The Thing From Another World." It represented a chilling marriage of old horror and now science fiction. Now, in 1981, John Carpenter, director of "Halloween," "The Fog," and "Escape From New York," is making his version of the original story—"The Thing," a rehashing of the classic tale.

"Who Goes There?" and "The Thing From Another World" display distinctly different characteristics, so that direct comparisons are just about impossible, with each version unique. John Carpenter's "The Thing" goes back to the original Campbell story, where the lesson revolves around the "Thing's" ability to change form and assume new identities. In this context, destroying the "Thing" becomes almost secondary to identifying it. The filmmakers at "The Thing From Another World," however, discarded this "alien chameleon" idea and chose instead to instill the creature with the ability to reproduce itself in humans at an amazingly accelerated pace. In effect, the "Thing's" appearance was changed from Campbell's original three-eyed, bearded description to that of a pale, hairless, Frobenius-like humanoid.

The ball began rolling to shoot the original story six years ago. "The Thing's" co-producer Stuart Cohen remembers having loved "Who Goes There?" and dug it up. He decided that it would make a perfect feature, and began to package the project. Cohen and John Carpenter had met several years before at USC. Carpenter shared Cohen's enthusiasm for science fiction movies, and both shared an affection for the original tale. "The Thing From Another World," Cohen and Carpenter felt that the short story, it made properly, could be an extremely new film, and was worth pursuing. With Carpenter's commitment, Cohen brought the property to David Foster and Lawrence Tormen. A deal was struck with Universal. Bill Lancaster was hired to write the script, and on August 24, 1981 principal photography was begun.

With an 11-week shooting schedule, "The Thing" was filmed in Los Angeles at the Universal Studios lot. Also, one week of second unit photography was done at the Taku Glacier on the Juncos Ice Field, Juncos, Alaska. Additional location work was done in Stewart, British Columbia.

The cast of "The Thing" includes A. Wilford Brimley, T.K. Carter, David Crennan, Keith David, Richard Dysart, Charles Hallahan, Peter Mahoney, Richard Marx, Donald Mostel, Joel Polis, Thomas Wayne and Norbert Weisser.

The special effects for the motion picture are being supervised by Ray Aronson, with Albert Whittack designing the special visual effects, and Rob Bottin designing the special make-up effects.

STAR TREK TWO

Last month, filming began on STAR TREK TWO, the second theatrical film based on the legendary TV show. As of this writing, shooting commenced without one of the featured players, George Takei (Mr. Sulu) who was reportedly disabled by having a rather small part in the film. As was reported in a previous IR, this is the film in which Mr. Spock dies. According to our sources at Paramount Pictures, the film is going to be quite different from STAR TREK: THE MOTION PICTURE. It's going to be much less cerebral, concentrating on action and adventure.

The special effects for STAR TREK TWO are being handled by Industrial Light and Magic, George Lucas' special effects facility outside of San Francisco. That shop, with its eighty odd craftspeople, recently did the effects for DRAGONSLAYER and RAIDERS OF THE LOST ARK, and after completing STAR TREK TWO will begin working on REVENGE OF THE JEDI, the third Star Wars film.

STAR TREK TWO is expected to do enormously well, and is likely to spawn a new STAR TREK TV series. New characters which are being introduced in this film are going to be the circumstances of that proposed series, with Admiral Kirk making an occasional appearance.

STAR TREK TWO is scheduled to complete shooting of principal photography in late January, for a release in the summer—pending completion of the special effects work. If that proves too tight a schedule, the film will be held until December—three years after the release of the first TREK film.

Directing STAR TREK TWO is Nicholas Meyer, author of the bestselling Sherlock Holmes adventure THE SEVEN PERCENT SOLUTION and director of the well-received SF film TIME AFTER TIME.

SOMETHING WICKED AT DISNEY

Jonathan Pryce, Glenn Close, Royal Dano, James Stacy and Ellen Geer have been set to star in a movie previously announced. Jason Roberts in Walt Disney Productions' \$15 million adaptation of Ray Bradbury's "Something Wicked This Way Comes." Produced by Peter Vincent Douglas, the film, which began shooting Sept. 20th at the Disney Studios, is being directed by Jack Clayton ("The Innocents," "Room At The Top," "The Great Gatsby") from a screenplay by Bradbury.

Also signed, after a three-month nationwide search, are Vidal J. Perlez and Shweta Ganes as the two juvenile leads. Production on "Something Wicked This Way Comes" completes a 23-year struggle by Bradbury to bring his novel to the screen. Over that period of time the property has inspired a long list of filmmakers, including Charles Laughton and director Sam Peckinpah. Prior Douglas' involvement with the project began in 1970.



Something Wicked This Way Comes" makes the American film debut at Tony Award-winning actor Jonathan Pryce, best known for his stage roles in "The Cenci" and "Hamlet," both here and in London. Pryce will play the sinister carnival owner known as "Mr. Dark."

A 67-day shooting schedule is planned on sets at the studio and Disney's Golden Oak Ranch in Newhall. Production Designer Richard Macdonald has supervised construction of nearly \$3 million worth of sets—Hollywood's largest and most elaborate since "Hellfire Valley."

THE SOUNDS OF TRON

Vincent synthesizer performer Wendy Carlos has been signed by Walt Disney Productions to score "TRON," the studio's futuristic adventure now in post-production.

Carlos scored "A Clockwork Orange" and "The Shining" for director Stanley Kubrick. Blending the classical with the technological in the 1968 album "Switched-On Bach" and subsequently in "The Well-Tempered Synthesizer" and "Switched-On Brandenburgs," Carlos has popularized electronically synthesized music.

The "TRON" score will be composed for synthesizer and orchestra, according to director Steven Lisberger. "We're looking for a unique mix of electronic and symphonic sounds, which is why we want Wendy," he said. "She understands classical music as well as she understands sound synthesis." Starting Jeff Bridges, David Warner, Bruce Boxleitner, Clary Morgan and Bernard Hughes, "TRON" is produced by Donald Kushner and written by Lisberger. The release by Buena Vista is set for summer 1982.

SUPER SPACE THEATRE



ITC Entertainment's "Super Space Theatre," a package of exciting full-length science fiction motion pictures, has been sold immediately upon release to pay-TV systems reaching over eleven million subscribers. In making the announcement, Alan Mendell, president of ITC Entertainment, declared, "ITC Entertainment is the company that brought 'The Muppet Show' to the world. Now, we feature the most sophisticated electronic puppets and fantastic special effects in our eight Supermarionation motion pictures."

The popularity of these Supermarionation features is reflected in a recent special Nielsen survey. "Thunderbirds to the Rescue," one of the Supermarionation features, when telecast in September, 1961, by Showtime, increased Showtime's audience by 32%.

The Supermarionation features in which the "cuckers" are puppets and the special effects are done by Academy Award winners Gene Madings and Brian Johnson, include:

THUNDERBIRDS TO THE RESCUE. An incredible adventure in which the Thunderbirds are commanded by ex-astronaut Jeff Tracy and his five sons.

THE INCREDIBLE VOYAGE OF STINGRAY. A spectacular underwater adventure in which the hero, Trey Tempest, fights the evil forces of Lord Titan, ruler of a vast and deadly empire.

REVENGE OF THE MYSTERIOUS FROM MARS. An action-packed intergalactic war which finds Captain Scarlet saving Earth from destruction by invading aliens.

THE AMAZING ADVENTURES OF JOE 90. A nine-year-old boy embarks on the kind of exciting adventures every youngster dreams about, thanks to an invention created by his electronics expert father.

The other four Supermarionation motion pictures include: **THUNDERBIRDS IN OUTER SPACE**, **THE COSMIC TERROR FROM BEYOND**, **INVADERS FROM THE DEEP**, and **COUNTDOWN TO DISASTER**.

A full stereo sound track, Super Space Stereo, is an added feature of Supermarionation motion pictures.

Madings received an Academy Award in 1939 for his effects in "Superman." He also did the special effects for "Supercircus II." His other credits include the James Bond films, "Live and Let Die," "The Spy Who Loved Me," "Moonraker," and "For Your Eyes Only."



Cal People

Produced by Charles Fries, with Jerry Bruckheimer as executive producer, "Cal People" commenced principal photography at Universal Studios on April 6, 1981. The shooting schedule included locations in and around Los Angeles, as well as four weeks in New Orleans. It wrapped in August.

The story of "Cal People" follows the routines of Irene (ANASTASIA KINSKI) and her brother, Paul (MALCOLM McDOWELL, of A Clockwork Orange) in New Orleans, where Paul is working as a minister, but living with an extraordinary secret. It is a secret which his sister unknowingly shares, and a new romantic interest with Oliver (JOHN HEARD) releases a tremendous amount of sexual energy and unleashes the secret within her as well.

The horror film genre has been vulgarized in recent years by reliance on explicit violence and gore, according to director Paul Schrader.

"Cal People" will draw on a distorted sense of reality, but is important to deal with the movement of real people in passionate interrelationships, as established in classic suspense films. 1982/Universal Pictures' "Cal People" is being designed as contemporary magic.

Under Schrader's direction, the suspense elements of romantic and erotic fantasy will be intertwined with fast suspense. Anastasia Kinski, Malcolm McDowell, John Heard, Ruby Dee and Annette O'Toole will be inhabiting a world specifically designed for this nightmare.

Using the 1942 RKO version of "Cal People" for inspiration, Alan Gersby has written a new screenplay geared to the more erotic beauty-and-the-beast parallel.

A heightened sense of poetic reality is being created by John Bailey, as director of photography, and by Ferdinando Scarfotti, as visual consultant; special effects will be developed specifically for "Cal People" by the innovative houses, The Tom Hornum Studios and Cosmelectron.

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FANG MAIL

Continued from page 6

WHAT'S THE SCORE ON WOLF LON LORE?

Around 1970 I saw one of the first Fat Albert cartoon specials ever on TV. This particular one had a scene where the boys went to a movie theater and saw the late Lon Chaney Jr. change into the Wolf Man. It happened in a room in the heart of London. I remember it was there because of seeing Big Ben a couple of times. What I'm wondering is, from what movie was this scene cut? I can't think of a similar scene in any of the old Universal movies.

FREDDY SIMMONS
Stone Mtn., GA

It was from the opening of **ABBOTT & COSTELLO MEET FRANKENSTEIN**.

KING RAY

Alright, I enjoyed **STAR WARS** same as everyone else and I consider it a classic and all that but I don't agree with the philosophy that the Lucasfilms set the standard when it comes to fantasy movies. And I'm sick & tired of hearing general movies critics (who really have no business reviewing fantasy films) condemn everything else as being either a ripoff or a miserable attempt at competing with **SW** when in fact that's not always the case. Take the review of **CLASH OF THE TITANS** in *Newsweek* for example. (I suggest that any true Harryhausen fans not read this review, at least not after lunch.) In it, the critic claims that in this age of **STAR WARS** & **THE EMPIRE STRIKES BACK**, Ray's creatures seem 20 years out of place. In other words, Ray's just an old fogey floundering around in the world of special effects with his old-fashioned, outdated technique. He should retire and let these young fellas with all their computerized spfx know-how take over.

Well, I'm sorry, Mr. Critic, but your criticism just isn't salable. For one thing, you're comparing 2 completely different types of movies. For another, how many of these young guys, with all their modern spfx technology, have even attempted to match Ray, who still believes in using his own 2 hands? When you're the king, you're the king, and I don't think Ray Harryhausen is soon to be dethroned by anyone.

REV. JIM SWARTZ
Sebring, OH

MISSING LEGEND

Thanks for the great article on Richard Matheson in #179. It's about time an article was done on an author (it's been so long since the last one). Let's face it, there'd be no horror movies without the authors.

A few issues ago you promised in your Speaking of Monsters section that that issue contained a filmbook or article about **THE LEGEND OF HELL HOUSE**. I searched thru the magazine as carefully as Sherlock Holmes after something gruesome in the agony columns and not one little word did I find! If I weren't so kind & forgiving, I would have reported you to the Truth in Advertising people! I mean, really! How could you pull such a dirty trick on a Roddy McDowall fan?

CYNTHIA FLUARTY
Wendover, UT

Can you quote chapter & verse on this alleged promise of a **LEGEND OF HELL HOUSE** feature? We don't offend recall mentioning or scheduling any such.

THE "MAD SLASHER" ERA

I am an avid fan of horror movies but some of the horror films now are being called "mad slasher" films. They claim that this gruesome trend started when **HALL-OWEEN** came out in 1978. Ever since then we've gotten pictures like **WHEN A STRANGER CALLS**, **TERROR TRAIN**, **MOTEL HELL**, **THE FUN HOUSE**, **MY BLOODY VALENTINE**, **HAPPY BIRTHDAY TO ME** and many others. Those are the exact words of Gene Siskel, critic for channel 24's program *Sneak Previews*. People are rushing to see films like **RAIDERS OF THE LOST ARK**, **THE STAR WARS** sequel & **THE SUPERMAN** sequel. But when they counted down the 20 top pictures of the year, **FRIDAY** the 13th made more money than **Brian DePalma's** supposed hit **DRESSED TO KILL**. Well, anyway, if you're interested in my favorite "mad slasher" pictures, here they are (3 of them are classics): **METROPOLIS**, **DRACULA** old & new version, **KING KONG**, **THE HORROR OF DRACULA**, **THE CURSE OF FRANKENSTEIN**, **INVASION OF THE BODY SNATCHERS**, **SUPERMAN 1 & 2**, **RAIDERS OF THE LOST ARK**, **STAR WARS** & the controversial **FRIDAY** the 13th part 1 & 2.

WESLEY PIERCE
Orlando, FL

A COLLECTOR'S CREED

I am a serious collector of Science Fiction & Horror memorabilia. I collect magazines, comics, books, masks, models, cards & toys that deal with monsters & science fiction. I am 21 years old and have been collecting since I was 6. It is a way of life for me. I grew up in movie theaters and attend every new Monster, Science Fiction & Fantasy movie that comes out. My favorite movies are the old Universals. I never missed a single Saturday Frightening Flickers Movie when I was a kid. I would like to thank you for making my life enjoyable, since it was your magazine that started my life-long hobby. I buy every Monster Movies magazine on the shelves and I would like to inform you that yours is the best. I would like to suggest having an article on Forrest J. Ackerman's collection, with plenty of photos. I have seen several pictures of his magnificent collection in past issues but I would like to see more. Once again, I love your fantastic magazine, keep up the good work.

MARK A. SCHAEFER
Hilton, N.Y.

QUAIL WITH QUAIL

Here's a few comments on some of the films I've seen recently for the first time. **SUPERNATURAL**. Rated good. An interesting little low budget picture, well directed by the Halperin Brothers. I had to stay up, bleary-eyed, until 5 a.m. to see it on the All Night Movie.

THE PREMATURE BURIAL. Good. I hear this is regarded as the weakest of the Corman Poe films. Maybe it is but it's very well made with several fine scenes. Ray Milland was excellent.

ISLAND OF LOST SOULS. Very good. Highly charged entertainment. I liked it better than the remake, good as it was. Bela Lugosi was astonishingly good in his small part, Laughton was terrific as Moreau and the makeup is some of the most imaginative yet seen.

I WAS A TEENAGE WEREWOLF. Good. A good bad movie if ever there was one! (I can't say the same for **HOW TO MAKE A BORE**, or **MONSTER** tho). Now at last I'll be in on the gag when Michael Landon jokes about it! **THE FINAL CONFLICT**. Fair + (the plus is for the excellent acting, music & photography). Well, Damien Thorn is dead and I'm glad! I thought **THE**

OMEN was very good but **DA-MIEN** was just a boring excuse for gory & depressing murder scenes (did that poor woman have to get run over by a truck [in closeup] after she had her eyes picked out?). **CONFLICT** was a little better but as for the final conflict itself, if this is **Armageddon** I think we'll all sleep thru it, it's so dull. I thought it had its moments but as for the bloody opening scene, there aren't words low enough to describe it. And it wasn't even scary.

MONSTER FROM THE SURF. Bomb. The worst non-bloody film I've ever seen! Just horrible, from the static photography to Jon Hall's non-direction. No wonder he wore a mask thruout the film!

I very much enjoyed the Horror, Fantasy & Sci-Fi Awards. It was a very fun evening.

I recently, by looking thru books and magazines, discovered that I've seen just about every Fantasy film I've ever wanted to see, I've even seen films I was sure I'd never see, like **FREAKS**, **MYSTERY OF THE WAX MUSEUM** & **ISLAND OF LOST SOULS**. I counted how many more I've never seen but really want to: 21. It would have been more like 70 a few years ago. I'm going on a long trip soon so I have high hopes of seeing **MAD LOVE**, **TOMB OF LEGION** or even **DEAD OF NIGHT**.

DAVID QUALLS
Midwest City, OK

P.S. After I finished this letter, I saw Vincent Price's **PIT & THE PENDULUM** for the first time. What a movie! Were my admiration for **HOUSE OF USHER** not as high as it is, I would rate **PIT** the best of the Price-Poes. The atmosphere was perfect. And the story! I can hardly believe it was Matheson's and not Poe's! It captured the Poe spirit & style perfectly. Price, as usual, gave an amazing performance, especially at the end.

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